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Send us your pictures

To have your pictures published in **Gallery**, send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/apgallery for details. We cannot publish images without the necessary technical details. Each RGB image should be a **minimum of** 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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© CHRIS FRIEL

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Our address and other contact details

Amateur Photographer,
IPC Media, Blue Fin Building,
110 Southwark Street, London SE1 0SU

AP Editorial Telephone: 0203 148 4138
Fax 0203 148 8130
Email amateurphotographer@ipcmedia.com
AP Advertising Telephone: 0203 148 2517
Email lee_morris@ipcmedia.com
AP Subscriptions Telephone: 0845 676 7778
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Different, but very similar



Coincidence this week has returned to my consciousness in the form of two pictures of the Queen. Taken 54

years apart, they exhibit remarkable similarities. The chance juxtaposition came about when I met Annie Leibovitz at the RPS's annual awards evening, at which her 2007 portrait of the Queen (see page 5) was shown. And on my way home that night I read the proof of this week's *Icons of Photography* series (see page 38) from which Cecil Beaton's Queen stared out at me.

It struck me immediately how similar the two images are, but it is a similarity that goes beyond the fact that it is the same person in both pictures. The Queen has changed a good deal in the intervening years, but her majestic presence hasn't, and it is this that both images capture. The backgrounds suggest the kingdom – in the banners of the Abbey and in the open window with the countryside outside. Whether you approve of the monarchy or not, there is no denying these are both astonishingly good photographs that tell a clear story. These aren't just photos of a person, but allegories that influence opinions. Such pictures often tend towards propaganda, but do you think these examples are honest and truthful?

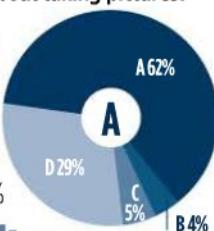
Our question of the week

 **In AP 21 November we asked...**

How do you prefer to go about taking pictures?

You answered...

A On my own 62%
B With other photographers 4%
C With my family 5%
D I'm happy either way 29%



This week we ask...

Which picture do you feel is more honest?

A Beaton's **B** Leibovitz's **C** They are both honest
D They are both dishonest

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News | Analysis | Comment | PhotoDiary 5/12/09

News

Annie Leibovitz jets in to collect RPS gong | Photographer talks to AP

Photographer Leibovitz collects RPS accolade

PHOTOGRAPHER Annie Leibovitz said she plans more trips to the White House after collecting the top accolade from the Royal Photographic Society (RPS) at an awards ceremony in central London.

Leibovitz picked up the RPS Centenary Medal, an award given in recognition of a 'sustained, significant contribution to the art of photography'.

Speaking to AP after the presentation, held at the Royal Society, Leibovitz said she plans further visits to the White House as part of her ongoing project with United States President Barack Obama.

As we reported last month, Leibovitz was the photographer behind the first official Obama family portrait.

The photographer's long list of famous subjects also includes the Queen.

Asked how she focused on her photography in the presence of royalty, Leibovitz told us: 'I have an advantage. I am American.'

She explained that this allowed her to 'step back'

© ANNE LEIBOVITZ/CONTACTPICTURES



© MATT SAYLES/REUTERS



Annie Leibovitz says being an American helped her 2007 portrait sessions with the Queen

from her subject a little.

Leibovitz has been at the centre of press attention this year after it emerged that she risked losing the rights to her lifetime's work.

Leibovitz had reportedly borrowed around £15m from New York firm Art Capital, using the rights to her photographic archive and the value of her properties as collateral.

She is said to have avoided losing copyright to her images after being given more time to pay off the loan.

However, it seems that concentrating on her photography is helping

to keep her mind off the negative headlines.

'I am happy doing exactly what I am doing... I can do this the rest of my life,' she told the RPS ahead of the presentation. 'It's only going to get better.'

Meanwhile, the RPS awarded this year's Progress Medal to Kodak research scientist Bryce E Bayer for his 1976 invention of the Bayer Colour Filter Array used in digital camera imaging sensors. 'Although refined and adapted since, this basic principle remains at the core of digital imaging colour technology, enabling

the accurate representation of millions of colours,' said the RPS.

The red, green and blue filters sit on top of a sensor's light-sensitive area.

Commenting on the award, Eastman Kodak said: 'The Bayer Filter enables a single CCD or CMOS image sensor to capture colour images that otherwise would require three separate sensors attached to a colour beam splitter – a solution that would be large and expensive.'

Harry Benson CBE was among photographers who received RPS Honorary Fellowships.

SNAP SHOT

SD15 latest

Photographers will have to wait even longer for Sigma's SD15 DSLR, which was first announced at the PMA trade show in 2008. Its launch had already been delayed until this summer for modifications to the imaging processor. Asked whether it has been put on hold permanently, a Japanese spokesman said: 'The SD15 digital SLR is in development and making good progress. The Japanese engineers are currently in the process of optimising performance and image quality, ensuring the best possible results are achieved from the Foveon sensor. While an on-sale date for the camera has never been formally published, we will announce the availability in due course.'

Camera launch in dark

Casio's public relations went into meltdown when a power cut struck offices in central London on the day the firm was supposed to announce its latest camera. 'The day turned into a bit of a nightmare – 165 buildings in the area lost all power, we were without phones, email, internet, light and heat,' said a spokesman for communications agency Launch Group. The glitch meant Casio UK was unable to relay details of its new 'shock-resistant digital camera, the EX-G1' (see left). Instead, UK journalists were forced to refer to the press section of Casio's United States website.

Casio announces rugged camera line



CASIO has announced that the Exilim G1 will be the first in a new series of digital cameras.

Touted as shock-resistant, waterproof and dustproof, the 12.1-million-pixel stainless-steel-bodied EX-G1 will hit the UK high street in January. Boasting 'rugged

toughness', Casio is positioning the G brand in the 'endurance' category, targeting 'athletes and adventurers'.

Features on the £279 G1 include a 2.5in screen and a lens designed to deliver the 35mm viewing angle equivalent of a 38-114mm zoom.

It also includes interval

shooting (for movies or stills) and a Best Shot function.

Casio claims that the G1's shell can withstand a drop from a height of seven feet, and the camera can be used at depths of ten feet for 60 continuous minutes.

The LCD panel is protected by an acrylic plate to help prevent damage from water pressure and shocks.

The Casio EX-G1 can shoot widescreen (16:9 format) movies at 848x480 pixels.

PhotoDiary

A week of photographic opportunity

WEDNESDAY

DON'T MISS AOP Red Dot Charity Auction in aid of PhotoVoice (bidding starts at £40 per image) at The Association of Photographers, London EC2A 4QS. An accompanying exhibition runs until 14 January 2010. Tel: 0207 739 6669. Visit www.the-aop.org/. **EXHIBITION** Re-enactors, until 4 December at HotShoe Gallery, London EC1N 8SW. Tel: 0207 421 6009. Visit www.hotshoeinternational.com.



THURSDAY

EXHIBITION BCA [Gallery] Showcase of photography, film and animation, until 19 December at BCA Gallery, Bedford MK40 1RN. Tel: 01234 818 670. Visit www.bedfordcreativearts.org.uk. **EXHIBITION** Growing Up Black by Dennis Morris, until 23 January 2010 at Hackney Museum, Technology and Learning Centre, London E8 1GQ. Tel: 0208 356 3000. Visit www.hackney.gov.uk.

3 DECEMBER

FRIDAY

EXHIBITION Keep the World Wild by Roger Hooper, until 21 January 2010 at Hoopers Gallery, London EC1R 0AA. Tel: 0207 490 3907. Visit www.hoopersgallery.co.uk. **EXHIBITION** Political Landscapes, until 5 February 2010 at The Magnum Print Room, London EC1V 3RS. Tel: 0207 490 1771. Visit www.magnumphotos.com.

4 DECEMBER

SATURDAY

DON'T MISS Classic camera gear on sale at Westlicht Photographic Auction in Vienna, Austria. Bidding possible from UK. Tel: +43152 356 5916. Email auction@westlicht.com. Visit www.westlicht-auction.com. **EXHIBITION** Under Western Skies: photos of the Colorado Plateau by Stan Farrow, until 5 December at Dundee Botanic Garden, University of Dundee DD2 1QH. Tel: 01382 381 190. Visit www.dundee.ac.uk/botanic.

5 DECEMBER

SUNDAY

EXHIBITION Points of View: Capturing the 19th Century in Photographs, until 7 March 2010 at The British Library, London NW1 2DB. Tel: 0207 412 7332. Visit www.bl.uk. **EXHIBITION** World Press Photo 2009, until 13 December at Royal Festival Hall, Southbank Centre, London SE1. Tel: 0207 960 4200. Visit www.worldpressphoto.org.

6 DECEMBER

MONDAY

DON'T MISS Winter Wonderland in Hyde Park, London, until 3 January 2010. Includes ice rink and giant wheel. Visit www.hydeparkwinterwonderland.com. **EXHIBITION** A Dream of Fair Women by Nurit Yardeni, until 7 February 2010 at Dumbolka Galleries and Photographic Museum, Isle of Wight PO40 9QE. Tel: 01983 756 814. Visit www.dumbolka.co.uk.

7 DECEMBER

TUESDAY

EXHIBITION Large-scale prints by Richard Phillips, until 9 January 2010 at The Courtyard, Edgar Street, Hereford HR4 9JR. Tel: 01432 340 555. Visit www.courtyard.org.uk. **EXHIBITION** OpenSee by Jim Goldberg, until 17 January 2010 at The Photographers' Gallery, London WC2H 7HB. Tel: 0845 262 1618. Visit www.photonet.org.uk.

8 DECEMBER



News

Amateurs force Data Protection rule change



Committed to defending your photographic rights!

ACOUNCIL has revised its rules on taking pictures in public after photographers complained that its Data Protection guidelines were unfair.

Swansea Council called on local amateur and professional photographers to help it draw up new guidelines on photography, after the council's initial draft failed to make clear that images taken for personal use do not breach the Data Protection Act.

Among those who met council officials was amateur photographer Norman Harris, who said the council prevented him taking photos in public earlier this year.

'While the complaint I have with them is ongoing, to my

surprise they invited me to a consultation meeting on their photographic policy,' he told us.

Following the meeting, the council revised its draft version of the rules, adding that if a photograph is taken for personal use, then the photographer does not need permission from the subject because the Data Protection Act does not apply.

Following what it described as 'detailed discussions' with photographers, the council has also included a paragraph stating that uploading images to websites such as Facebook and Flickr 'does not constitute publishing'.

This concurs with AP's discussion with the Information Commissioner's Office last month (see *News*, AP 28 November).

However, it seems there is still some confusion over the council's rules on photographing children.

A separate section of the council's guidelines headed 'Photography of children' states: 'Be aware that if you are taking a photograph/recording an image of a single child (aged 16 years or under) or small group of children (five or less) at an event, written consent is required from a legal guardian(s) of the children involved.'

Although the council told AP that no consent is required for images taken at council-run public events, provided they are for 'personal use', the section in the guidelines concerning photos of children does not state this.

AP told the council that this may leave the guidelines open to misinterpretation by council officials patrolling, for example, council-run Christmas events that attract large numbers of children. The council spokesman had yet to comment on this at the time of writing.

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SNAP SHOT

Model shoot at SWPP show

Members of the public will get the chance to learn how to photograph 'latex-dad' models like a professional, as part of a trade show to be held in January. Photographer Damian McGillicuddy will host the workshops as part of the SWPP Convention in Hammersmith, London, on 15 January 2010. The hour-long sessions, which cost £10 each, will give participants the chance to learn glamour photography techniques and use kit including the Elinchrom Ranger Quadra battery flash system. Entry to the SWPP Convention trade show is free for visitors who register online before 8 January 2010. Trade show entry tickets will cost £5 on the door. Organisers say places on the photo shoot are limited. For details and to book a place, email damianmcgillicuddy.com. For show details visit www.swpp.co.uk.

Correction

In our test of the Canon PowerShot G11 (AP 14 November), we incorrectly stated that the G11 features image sensor stabilisation. In fact, the G11 uses optical, lens-based stabilisation. Our apologies to Canon and any readers for the confusion this may have caused.

Canon deal

Canon has extended its sponsorship of the World Press Photo competition for another three years. Canon, which has backed the contest for the past 18 years, signed the deal ahead of the World Press Photo of the Year 2009 exhibition, which runs at the Royal Festival Hall in London until 13 December.

Online revamp

Online digital accessory store Picstop has revamped its website to include a new 'product finder' option. Picstop says that the site now allows customers to make 'instant price comparisons'. For details visit www.picstop.co.uk.

EXCLUSIVE INTERVIEW

Jessops buoyant despite New Year fears



The recession is not over yet, says Jessops chairman David Adams in a candid interview with AP about the firm's plans for 2010



Jessops says its 12-store refurbishment programme, which included London's New Oxford Street store, has boosted sales at the revamped branches by nearly 10%

JESSOPS will make a 'significant step' towards making a profit next year, but chairman David Adams is cautious about the future in the wake of January's planned VAT rise.

Although Adams is optimistic about sales over Christmas, he warned that the recession is not over and that the first part of next year may be 'quite tough'.

He described the Government's reintroduction of 17.5% VAT as 'madness' – a measure that will hit smaller businesses in particular like a 'cold, wet towel' in January. 'I think it is stupidity,' he added.

Although he described autumn sales as 'OK', lately they have flagged, hit by the recent bad weather that deterred people from the high street.

Yet Adams remains buoyant. 'I think we are strongly set up for Christmas, in terms of product, deals with suppliers, incentives for staff, the way the stores look. I think we are in good shape.'

Asked when we can expect Jessops to make a profit,

Adams said: 'I think we will make a significant step in 2010 towards it.'

He explained that, next year, the firm will see the financial benefits of its cost-saving measures and lower interest payments as a result of its bank loan being cut to £20m.

Plans for 2010

Adams does not plan to close more stores, but he did not rule it out. 'We are a normal business now, and if a store comes up to the end of its lease and it's not performing very well – and we don't think we can improve it – then yes, we may take the opportunity to close. But any normal retailer does that.'

There is certainly no expansion programme in the offing. Adams recalled his first days in his job as chairman: 'Somewhere in my drawer there's a plan to take it [the store portfolio] up to 400. I just couldn't see where those stores would be.'

Since he took on the role in 2007, Adams has overseen the opening of just one store,

in Westfield shopping centre in London.

In the past few weeks, Jessops 'concessions' have opened in three existing WH Smith shops, located in Nottingham, Watford and Manchester.

In many towns, explained Adams, Jessops stores exist in 'secondary or tertiary locations some way from the high street'.

He insisted, however, that this is purely an 'experiment' designed to gauge the benefit offered by the higher footfall of WH Smith's high-street locations.

He said these outlets will not replace the main Jessops stores.

Unlike his predecessors, Adams will not be launching a fresh march on the high street.

He said Jessops currently turns over £200–250m from just over 200 shops, a store portfolio that he believes gives Jessops a 'critical mass' and an importance to suppliers. He added: 'There is a mutual interdependence. They need us and we need them.'

However, those suppliers do not include Pentax, a brand Jessops has no immediate plans to re-introduce.

'We keep the lines of communication open to Pentax and if they come up with the right product and the right deals and so on, we are determined to talk again.'

Revamps pay off

Although Jessops' 12-store refurbishment programme has boosted sales at those revamped branches by nearly 10%, compared to non-refurbished shops, the programme has been put on hold until the spring, partly due to the cost involved.

'One of the good things about the restructure and the support of HSBC is that we haven't just dusted the business down. We have enough money to do an element of refurbishment next year,' said Adams.

'There is no repayment on the loan to the bank for the next three years, which means any cash we generate we can invest – whether it's in stores, people, training, new products or whatever.'

Adams admits the competition remains fierce, citing Currys, Amazon and John Lewis as doing well in the camera retail market, along with 'very good independents'.

He repeated Jessops' aim to serve both the photographic enthusiast, as well as the wider 'family-orientated' mass market over Christmas.

'People say that Jessops is losing all product knowledge. It isn't. We are very well plugged into all the suppliers and making sure our staff constantly receive product training.'

SNAP SHOT

Caught on camera

The antics of a gang of thieves who struggled to break into a London camera shop before escaping with £8,000 worth of kit have been caught on video. The masked youths made several attempts to break through the security shutters of the Camera Media Centre in Stamford Hill. So far no arrests have been made in connection with the incident on 12 November. Police said that the video, which has been posted on YouTube, has not given any clues to the identity of the culprits. Anyone with information is urged to call Crimestoppers on 0800 555 111. To view the video visit www.amateurphotographer.co.uk.

Course dates

Three studio lighting courses backed by The Flash Centre and Elinchrom have been announced for 2010. There is a two-day Portrait course, a one-day Fine Art/Nude course and a course in Glamour/Figure photography. For full details visit www.tfcourses.com or call 01249 444 750.

'Urban' digital SLR camera bag unveiled

A NEW bag designed to carry a small digital SLR camera has been launched as part of the Orkio Urban Bagz range. Priced £39.99, the small DSLR Bagz are claimed to offer rain resistance and shock protection.

The bag contains a padded compartment designed to store a small DSLR, plus a lens. Other features include an external pocket and internal mesh pocket for storing memory cards and other accessories.

The bag measures 22x17x12cm.

For details visit www.orkio.com.

For stockist details call Swains on 0845 450 4242.



Amateurs blamed for mating crisis

AP RIGHTS WATCH

Committed to defending your photographic rights!

AMATEUR wildlife photographers who get too close to rutting red deer have been blamed for the failure of the animals to mate.

Conservationists fear that thousands of amateur photographers hoping to witness red deer locking antlers in the early morning are disturbing the animal during the mating season, according to *The Daily Telegraph*.

The article said that wildlife TV programmes such as the BBC's *Autumnwatch* have inspired members of the public to photograph the animals.

However, AP reader Matthew Hunt was quick to defend photographers. He emailed us after a recent visit with two friends to Richmond Park in Greater London: 'The three of us stayed close together, approached the deer slowly and stopped when the deer noticed us.

'We approached no further and spoke quietly, moved slowly, photographed them and cleared off.'

Matthew blamed the behaviour of the general public. 'Two sets of people walked straight through the first herd we stopped at, including walking through a 'harem' between the stag and his females.'

'The deer were disturbed and many of the females scattered,' he wrote. He said that a dog later 'charged into a large group of fallow deer'.

On a previous occasion, at Knowle Park in Kent, Matthew said he saw many people 'without cameras' feeding deer and letting their small children chase them. He added: 'Maybe they are the disruptive element that disrupts the rut.'

This is not the first time photographers have come under fire from conservationists. Earlier this year AP reported that photographers were being blamed for a fall in the survival rates of nesting dipper birds in the Derbyshire Peak District.



Hänel Industries founder dies

WALTER Hänel, the founder and managing director of Hänel Industries, which supplies DSLR accessories including batteries and remote control units, has died.

In a statement, the firm said Walter died in his sleep on Tuesday 10 November. He was 71 and had been ill for a few years.

The company added: 'Walter will be greatly missed by his family, friends and colleagues. He will continue to be remembered through the growth and continued success of his company.'

Walter established the firm more than 50 years ago, as a movie equipment supplier based in Germany. In 1975 Hänel opened a base in Bandon, in County Cork, Ireland.

Hänel supplies equipment to the UK, Ireland and the rest of Europe.

ClubNews

AP's weekly round-up of club news from all over Britain

Worcestershire Camera Club

The club won 'best rookie' in the Inter Club Photographic Print Competition, reported the *Worcester News*. Club members meet every Tuesday from September to April at the Church Hall, St Stephen's Church, Droitwich Road, Barbourne, Worcester, at 7.45pm. Visit www.worcestershirecameroclub.co.uk.

Earl Shilton Camera Club

The club meets on Wednesdays at 7.30pm at Room 12, William Bradford Community College, Heath Lane, Earl Shilton, Leicestershire. Visit www.earlshiltoncameroclub.org.uk.

Dearne Valley Camera Club

The club stages the Wath Salon 2009 exhibition from 3-23 December at Wath upon Dearne Library, Montgomery Road, Wath upon Dearne, Rotherham, South Yorkshire S63 7RZ. Visit www.wathsalon.co.uk.

Send club news to: apevents@ipcmmedia.com



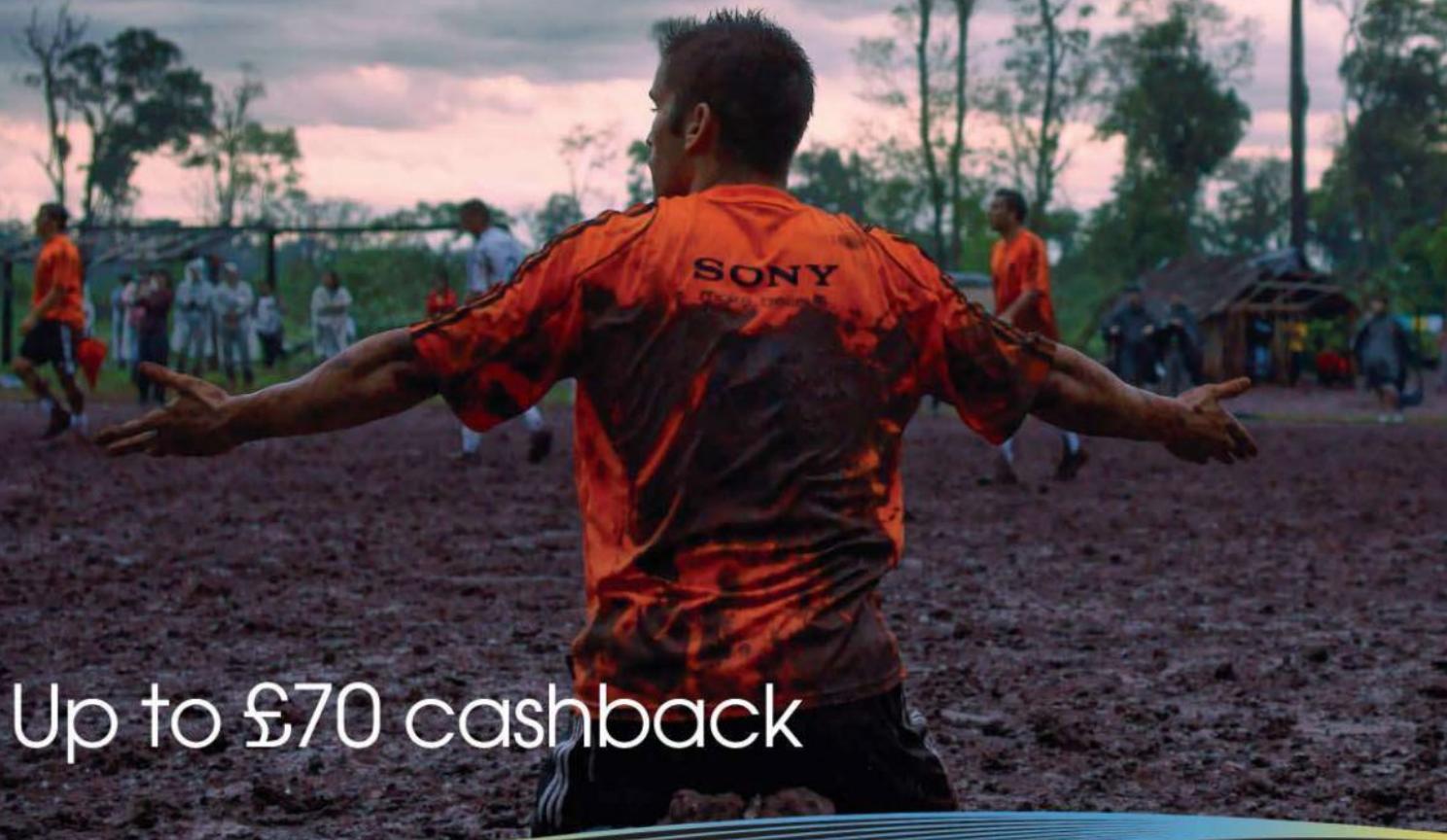
Amateur Photographer

This week in...

1917

Under the editorship of FJ Mortimer, AP's front cover featured a photo captured by HE Wood, winner of a prize in the Weekly Competition. Issue number 1731 also highlighted the need to cut costs during wartime. 'Among the processes that call for attention as being suitable for wartime use, in view of their inexpensiveness, the ferro-prussiate or cyanotype printing process can be regarded as taking very high rank,' wrote AP. The article pointed out that unlike the carbon process, which required hot water as the developer, the cyanotype process only needs cold water but was restricted in terms of colour – the normal print being a bright blue. 'This may suit certain subjects, and for decorative work it proved extremely successful at times.'

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Review

Your guide to the latest photography books, exhibitions and websites



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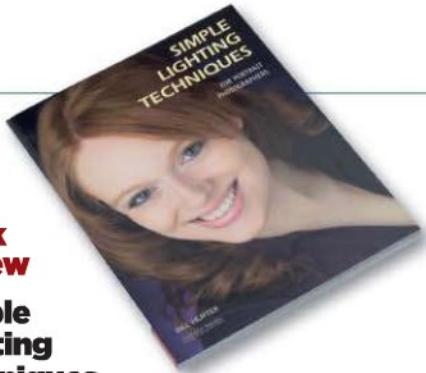
Exhibition

Taylor Wessing Photographic Portrait Prize

Until 14 February 2010. National Portrait Gallery, St Martin's Place, London WC2H 0HE. Open daily 10am-6pm and until 9pm on Thursdays and Fridays. Tel: 0207 312 2463. Website: www.npg.org.uk. Admission free

Portraits can be intimate, revealing, suggestive, formal, amusing – in fact, the list is endless. Currently on display at the National Portrait Gallery are images from this year's Taylor Wessing Portrait Prize. From commissioned portraits to spontaneous moments of friends and family, the exhibition features 60 images by professional and amateur photographers as well as photography students. This year's competition received more than 6,000 entries from all over the world, which judges whittled down to the final four winning images. British

photographer Paul Floyd Blake won the overall prize for his image of 2012 Paralympic hopeful Rosie Bancroft, while Vanessa Winship took second prize for her black & white portrait of a girl in Georgia. These, and a selection of some of the strongest other submissions, are included in the exhibition. Also on display is the winning image by Ali Lomas who won the Godfrey Argent Award for the most outstanding portrait by a photographer aged between 18 and 25 years old. This is a must-see for anyone with an interest in portrait photography. **Gemma Padley**



Book review

Simple Lighting Techniques

For Portrait Photographers

By Bill Hurter

Amherst Media, paperback, 128 pages, £21.99,
ISBN 978-1-58428-233-4

Save your money: that's the message of Bill Hurter's lighting guide that should not be mistaken as the verdict of this review! Hurter's book is one of the most practical guides of Amherst's catalogue. In clear language and simple diagrams, Hurter explains how to position subjects in window light and two-light set-ups to get more natural-looking portraits, as well as offering many other tips such as where to place fill lights and how to bounce flash. The supporting pictures could be a little less cheesy, but the techniques provided are strong and more advanced than your usual how-to book. **Jeff Meyer**



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LEAD STORY

Book Review: Polar Obsession

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- 2010's Photo Contest Winners
- Digital Camera Can Teach You Hand Holding Skills
- Digital Photography: The Art of Photography
- Digital Photography: The Art of Photography

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<http://blog.epicedits.com>

There are a lot of photography resources online and navigating through the maelstrom to get to the good stuff can often be a daunting, arduous task. That's why in *Review* we try to offer an insight into some of the most useful, informative and interesting websites we've seen.

This nifty little American site may be based thousands of miles away, but that is of little relevance where the internet photography community is concerned. Run by photography enthusiast Brian Auer, the site has a lot to offer, although at first glance there is almost too much going on to know what to look at first. The homepage is divided into sections such as 'Features', 'Quick Tip' and 'News'. The layout is clear and neatly designed, and the page is not inundated with adverts. Features take the form of blogs by experienced photography writers and enthusiasts, and topics include 'how to wet clean your lens' and 'how to become a sports photographer'.

Another page worth a click is the weekly round-up section with loads of interesting website links selected by Brian that week. There is also a link to a site called The Fine Art Photoblog (www.fineartphotoblog.com), which is a cross between an art gallery and photoblog selling a huge selection of fine-art images by Brian and other photographers. Surfing the internet often leads to a lot of rubbish, but when you stumble across a quality site like this it is worth all the effort. **Gemma Padley**



Book review

Irving Penn: Small Trades

By Virginia A Heckert
and Anne Lacoste

J Paul Getty Museum
Publications, hardback, 272 pages,
£34.99, ISBN 0-89236-996-6

The late American journalist and historian Studs Terkel, a champion of the common man for all of his 96 years, once had the novel idea to sit down with farmers, waitresses, dentists, hotel clerks and bus drivers, and ask them about their day. In *Working*, Terkel discovered that what links us all is not the colour of our collar or size of our pay cheque, but a general search for something



meaningful in what we do.

Released shortly after Irving Penn's death at 92, *Small Trades* seizes upon the themes Terkel described in 800 pages, and encapsulates them brilliantly in this series of 210 full-length portraits of tradesmen and women in their work clothes, using only window light and a plain backdrop. Shot in Paris, London and New York throughout 1950 and 1951, years before Terkel wrote his opus, the images are beautifully reproduced as full plates and demonstrate Penn's consistent inventiveness for fashion photography, even when his subject is a portly milkman. Going beyond a simple study of tradesmen, Penn's collection, like Terkel's interviews, feels like another helix of our DNA uncovered and unwound, revealing a little more about what it is that makes us human. **Jeff Meyer**





Letter of the week

wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card (in a choice of CompactFlash, SD or Memory Stick)*



FUJIFILM

Share your views and opinions with fellow AP readers every week

Letter of the Week

Leica luvvies

As always, it is a delight to read the musings of Roger Hicks as he holds my interest on the last editorial page. He recently berated the pretentious aspiration of those who would dare to shorten his beloved Leica lens

designations from Summicron to 'cron, from Summilux to 'lux, and so on (AP 31 October). I wonder if Roger understands that those of us who don't live in the Leica ecosystem tend to use f/1.4, f/2, f/2.8, and so on to describe lenses, and wonder in amusement at the pretentious aspirations of the Leica cognoscenti...

Keep up the good work, Roger; your articles are always amusing.
Bob Cusworth, Cumbria

How pretentious of you to shorten your name, Robert – dd, Ed

No different

I note that recent correspondence has been knocking the prices of Canon in the UK compared with prices in the USA. Clive Routley's letter in AP 7 November compared the price of the Canon PowerShot G11 in the USA (£384) with that of the UK (£569). The current UK street price of this model is now around £460, but the writer has not taken into account the additional cost of import duty and VAT levied at UK prices, and I believe the American warranties are not operative in Europe. Taking everything into consideration, I hardly think that Canon is 'ripping off' its UK customers. Similar differences also apply to other competitive brands.

Stan Groom, Norfolk

Canon understands the source of confusion regarding price differences between regions in the world. There are actually many factors affecting the price in different regions and countries. In general, consumer goods cost less in the USA and the differences in prices between the USA and Europe is not specific to Canon cameras. The reasons prices may vary in different regions of the world are due to a number of factors, such as differing markets,

governments and competition, plus governments' taxes, sales quoting VAT or not, currency fluctuations and the consumer prices for Canon products that are determined by Canon dealers.

These matters have been further accentuated in the UK over the past year due to currency fluctuations, especially with the US dollar and pound sterling. Additionally, consumer prices in the US are quoted excluding sales tax and the UK quotes prices including tax – Canon Europe

I don't get it

I've always been a fan of Ricoh's iconoclastic digicams and I have even owned a few. However, I just don't understand the new GXR (News, AP 21 November).

As far as I can tell, two of the most expensive components of a digital camera are the sensor and the lens unit. However, while improvement in lens technology is incremental (if actually improving much at all), we see great strides in sensor technology every year. Coupling the lens and sensor into one interchangeable unit brings some benefits. But the drawbacks would seem to be much greater, certainly when compared to DSLRs or the similarly sized

Micro Four Thirds interchangeable-lens cameras from Panasonic and Olympus. Ricoh has developed 'stranded' lens units, which, while no doubt able to perform adequately for many years, are locked to imaging sensors that will soon be out of date.

To illustrate my point, I made some images with my Panasonic Lumix DMC-GF1 using a Leica screw-mount lens from the 1940s, that produced perfectly fine, if low-contrast results. Even that 50-year-old lens is worth as much as some digicams today. So, while most modern DSLRs can accept 'classic' lenses from many years back, this Ricoh GXR has built-in obsolescence. As such, it probably should be compared to 'all-in-one' digicams, yet the price of the GXR exceeds the price of comparable complete cameras – proving that the majority of the value in digital cameras is the lens and the sensor. I just don't get it.

Steve Patriquen, Berkshire

Unimpressed

Am I the only person who doesn't care about the Canon PowerShot G11's flip-out screen? Sure, it allows me to be marginally more creative with my angles, but if I'm in the mood for creativity then the chances are I'd be disappointed with the amount of image noise, shutter lag or lack of clarity compared to my DSLR, anyway. In addition to being smaller than the screen on the PowerShot G10, it's just another unnecessary moving part waiting to break.

On the subject of image quality, I recently had a brief play with a G11, comparing it to my G10, and I can't tell the difference at below ISO 400, since my G10 is always set to 9MP anyway. Maybe if you run test prints from both cameras to A3 size under controlled conditions you could tell, but who'd bother? Again, if that's your intention, you'd surely use a DSLR.

I bought my G10 so I could have

What The Duck



Write to Letters, Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU
fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

* Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

AP reader **Steve Warwick** regrets putting off until tomorrow what he should have done today

Not another new camera!

I would like to ask a question. Would you buy a new car every 12 months or so? I doubt it. To see Nikon bring out yet another top-of-the-range digital camera stuns me. First we had the D3, then the D3X, and now we have the D3S. All they are achieving, alongside other manufacturers, is a flood of cameras onto the second-hand market. We now have video included, fast shutters and 101 extras, many of which is of no real use.

I took the image below a few weeks ago for the RNLI on exercise on the Shoreham Lifeboat. My Nikon F5 worked as expected – to a high standard. I took two rolls of 36-exposure film only and composed the shots. The camera got damp due to the salt spray. I was at sea for more than two hours and all the images came out to a high standard, having taken just one frame at a time.

Another photographer on board had his digital camera; it also got damp, causing him some technical worries. Yet, a quick wipe down afterwards and my F5 was ready for the next day's work. I have four F5s and not one has ever been serviced or let me down! I rest my case. A composed shot, no power wind, just two rolls of film, and a reliable camera. That's what photography is all about.

John Periam, West Sussex

The test of whether the D3S is needed or not will be if it sells. Professionals don't part with their money easily or for no reason. If there is no benefit in the D3S, no one will buy one. And if you've got salt water on your F5 it will need more than a 'quick wipe down'! Salt is highly corrosive – *Damien Demolder, Editor*



an easily accessible camera to hand while riding my motorcycle; I needed something that could get me close to DSLR-like quality without taking up a third of my luggage space. There's only one way that the G11 has improved on the G10, and that's in price, because now the G10 is even more affordable.

Mark Barnett, via email

Putting things in focus

I notice in Barry Archer's letter (AP 14 November) that the misconception that sensor size somehow affects the focal length of lenses is still around. Mr Archer says that all lenses 'are still made with full-frame indications of focal length', which leaves 'the perplexed photographer to work out what focal length he or she is actually using'.

When I did physics at school, lenses had an inherent focal length that did not depend on what it might be used for or attached to. A camera lens, for example, 50mm in focal length, whether it is attached to an APS-C digital SLR, full-frame SLR or 10x8in view camera. What does change is the angle of view, and I think it would be far better in the long run if people could get used to this and stop trying to think of the '35mm equivalent'.

John Fryatt, Northamptonshire

Having 'equivalents' creates a bit of a standard so we can understand how 'wide' or 'long' a lens is. It will become unnecessary in DSLRs at some point, but it is much more important for compacts – *Damien Demolder, Editor*

I READ a recent interview with ace photographer Lee Frost, in which he spoke of his fanaticism for regularly backing up his digital files. His method is to back up, back up again, and a few more times after that. Overkill? I don't think so! As a professional, lost files would be Lee's ultimate nightmare, but Sod's law dictates that most of us will occasionally be caught out.

Take me, for instance. I recently put off a backing-up session 'until tomorrow'. When tomorrow came my PC crashed, taking with it about 4,000 of my images and hundreds of music files. Thinking it was something I'd done wrong, I asked the guy who came to replace my hard drive just why my computer had crashed. 'It goes with the territory,' he said. Very helpful...

Sod's law reared its head again when my sister – who visited us from New Zealand last Christmas – wrote asking if I could send her some of the many pictures I'd taken of her and our three nieces at our family Christmas party. Sadly, I couldn't.

One of the most poignant of my lost files was a video clip of our eight-year-old daughter's beloved pet budgie. It was taken just minutes before I took the bird to the vet to discover that it

I recently put off a backing-up session 'until tomorrow'. When tomorrow came my PC crashed, taking with it about 4,000 images

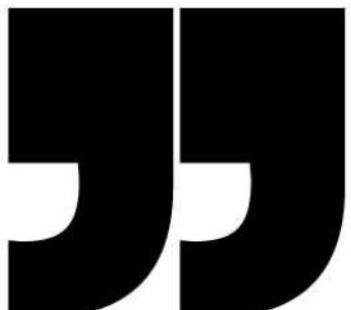
was seriously ill and had to be put to sleep. I treasured the footage of our little girl saying, 'See you later, Bobby.' Sadly, that wasn't to be. But as that video clip contained the last images taken of the bird, its loss was particularly sad. And having to explain that to an eight year old wasn't easy!

My files had also

contained gig shots of our nephew's rock band taken in a crowded pub the previous week. I'd originally planned to shoot the gig on film, but as our nephew offered up his DSLR for the task I vetoed using my old Nikon FM and Ilford Delta 3200. In all, I took more than 200 shots at the gig and had intended to put them straight onto DVD. It's too late now!

What's particularly maddening is that on my PC desk is a 250GB portable hard drive and numerous packs of DVDs. Tons of storage, yet now, thanks to my lazy 'putting it off until tomorrow' approach, nothing to store on them. I've since adopted a methodical method of downloading to my PC and then onto my external hard drive or onto disc.

A rather happy footnote to my experience was that I later discovered the memory card containing the images of my sister and her three girls, so I was able to email her the shots I'd told her no longer existed. Also, most of the music files I lost I've now replaced. But that's the last time I'll sit at my PC and decide to put off until tomorrow something that should be done today.



Your thoughts or views (about 500 words) should be sent to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

Photo Insight

DAVID CLAPP RECALLS HOW A TRIP TO PHOTOGRAPH ORCHIDS WAS BLINDED BY A BRILLIANT JERSEY SUNSET

RECENTLY I took a trip to the Channel Islands to photograph Jersey orchids (*Orchis laxiflora*). These colourful coastal flowers grow largely in the wet meadows of Jersey and Guernsey, but are absent from the rest of the British Isles. As usual, I found myself distracted by the stunning sunsets. Unlike many of us who live hours away from a coastal sunset location, Channel Islanders can revel in seascapes within a 20-minute drive of home, at any time of year. You can see by the colours here that I certainly got lucky with a superb sunset. According to my good friend and Channel Islander, Tricia, this is nothing unusual for Jersey, so when the horizon began to gesture tangerine as early as 5pm, I became rather excited while she stayed very cool as we discussed a strategy.

Jersey's St Ouen's beach was all set for the evening light show. It's a flat, sandy beach, west-facing with very few rocks, but as the tide retreats it leaves some compelling subjects, such as sand patterns and unusual pools. I have always found such minimalism somewhat confusing. Trained on cracks and fissures on the Devon coast, I am still learning how to shoot simple scenes like these. The compositions always leave me confused. I get impatient, unable to refine the shot and then run off looking for something else in frustration. Wound up, my abilities regress and I fill my cards with rubbish – it's a learning curve.

The plan was to start on a slipway, filling the foreground with strong texture and patterns, and move onto the sand before ending up at the pools. The evening clouds were breaking up nicely and my anxiety was building; the sky was multi-layered, with thin, high-altitude cirrus above lower layers of dappled altocumulus clouds. It's these height differences that cause a sunset to glow in phases, with the lower clouds glowing first and then the highest cloud providing the finale just before we float off into the night. With my Nikon 14-24mm mounted on my Canon EOS-1Ds Mark III camera, I was going to use this combination alone for the whole shoot. Shooting wide on the coast pulls more sky into the frame and keeps the size of the sun to a minimum. Why did I want to reduce the size of the sun? The answer is 'fried-egg syndrome'.

Digital cameras can have a real problem with direct sunshine. As the camera's sensor is so reflective, it causes a mass of internal reflections

and creates an unflattering 'fried-egg' effect filled with burnt-out highlights and fringing that film does not exhibit. Highlight recovery sliders are powerless (in fact, they often make matters worse) and the only way to rectify this is with some careful cloning. By shooting wider the sun is far smaller, the reflections become vastly reduced and the yolk doesn't split.

With the lens spotless, tripod set low and wellies on, I was ready for action. Poised on a cobbled-stone slipway, the sun was a dandelion-yellow colour. Lower cloud layers were brightening, but it was the sky patterns against complementary blues that were filling the sky with contrast. As the sun's intensity increased to a deep ochre, the wet slipway began to glisten tangerine. Shooting with a 14-24mm lens means exposure blending, which

in my view is a small price to pay for its incredible resolving power. With the camera set to f/16, I started at 24mm shooting towards 15mm, making the most of the slipway pattern. I began taking companion images, each exposed for shadows and highlights respectively, that I would blend later back on the computer.

After six compositions, varying the orientations and positions of the sun from central to offset to magazine-cover shot, it was time to move onto the sand. The tide had receded, the distant pools were visible and my adrenaline was pumping. As I looked towards the shoreline the horizon was roasting – it was such a spectacle. Staying low was pointless. The sand patterns looked far better with the camera at waist height, keeping harmonious with the sky rather

The AP experts

Each week, one of our team of experts of Steve Bloom, David Clapp, Tom Mackie and Clive Nichols will reveal the secrets behind one of their great images. This week it's David Clapp

DAVID CLAPP Landscape

Our landscape and travel expert. Based in south Devon, David is represented by seven stock agencies worldwide



than competing for attention. More orientations and variations followed. When the conditions are right you work yourself to mental exhaustion: ram the tripod in to the sand, compose, check the hyperfocal distance, shoot, check the histograms, ensure there are no mistakes and then move!

With the colours still glowing, every second was vital. I ran up the beach 100 metres or so and slumped to my knees. Deep reds were losing to grey, so the composition was aimed downwards, focusing attention on abstract pools. What a night. Tricia caught me up and we kept shooting into the dark, until a gin and tonic, a real ale and a packet of peanuts could wait no more. **AP**

To see more pictures by David Clapp visit www.davidclapp.co.uk



David's first shot begins on the slipway (right), then he moves to the beach (far right). Opposite page: pools left by the receding tide





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canon.co.uk/takestories

Follow the unique story of one of the last Pyrenean Shepherds, brought to life with the new EOS 500D. See how the camera's 15MP CMOS sensor and ISO range up to 12,800 perfectly capture detail as dawn breaks, while integrated Full HD video records a timeless journey. Discover the full story and be inspired to create personal stories of your own.



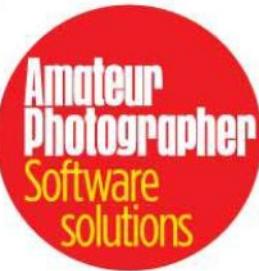
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take more than pictures.
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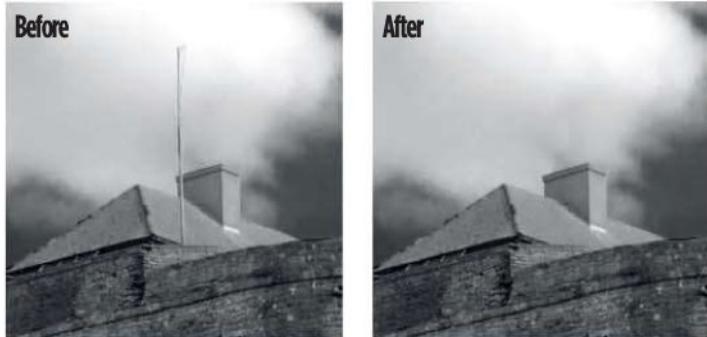
Canon



you can



Although using the Clone tool is the most obvious way to remove unwanted objects from an image, the cloned area is often easy to spot. **Richard Sibley** explains some advanced retouching techniques



The last resort

Before you start

Software
Adobe Photoshop, Photoshop Elements or similar software

System requirements
Windows PC or Mac

Skill required

Time to complete 20 minutes

Technique explained

Advanced retouching techniques

As much as we strive to get images correct in the camera, there are some conveniences of modern life we simply cannot prevent intruding into our photographs. Television aerials, telephone lines and electricity pylons are elements in an image that can easily attract unwanted attention or draw the eye in the wrong direction.

Of course, removing such distractions is fairly straightforward in the digital age. Nearly all software packages have a Clone tool or Spot Removal brush that allows the user

to 'paint' out unwanted objects.

However, without using a degree of finesse it can be blatantly obvious where cloning has taken place, particularly if someone is looking for it. The main problem is that the human eye is very good at spotting patterns. When cloning, the trick is to select a different source point every time you use the brush, to avoid a pattern gradually building up as the same source is repeated time and again.

Another concern is a change in texture. Whether it is the natural

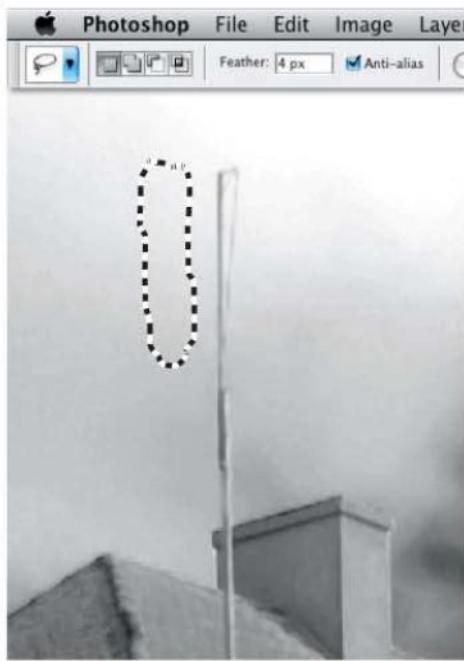
texture captured in an image or simply a degree of image noise, excessive use of the cloning or healing tools can result in smooth areas that lack the texture of the area around them.

By being a little creative with how the cloning tool is used, it is possible to make quite precise changes that are all but impossible to spot.

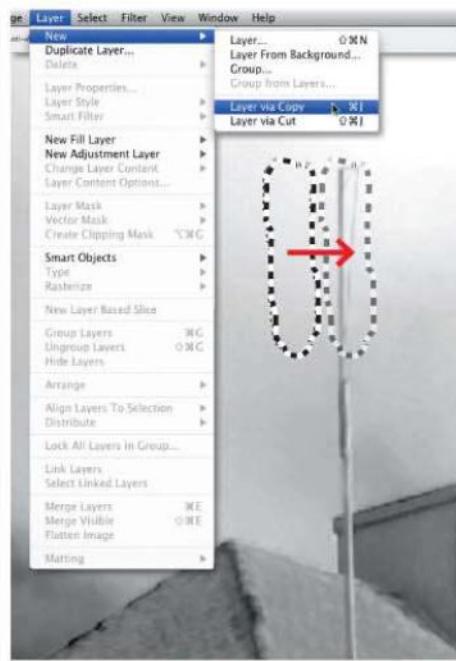
In this image I have removed the distracting mast at the top of the tower and in the next *Last Resort* I will show you how to remove the telephone lines and car on the far left.

How to remove linear objects

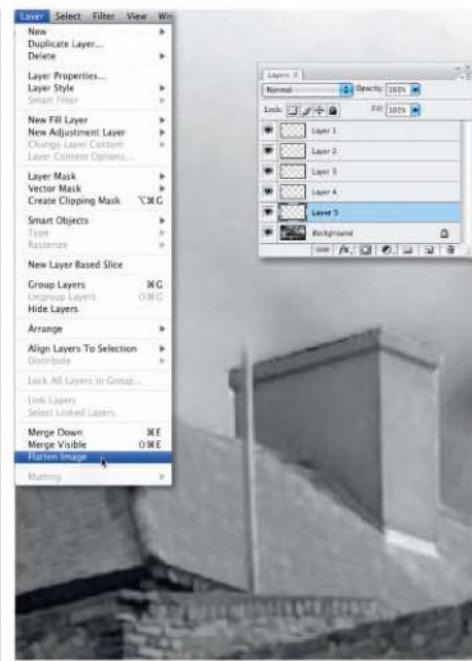
Use the Marquee tool and the Clone tool for the seamless removal of unwanted elements



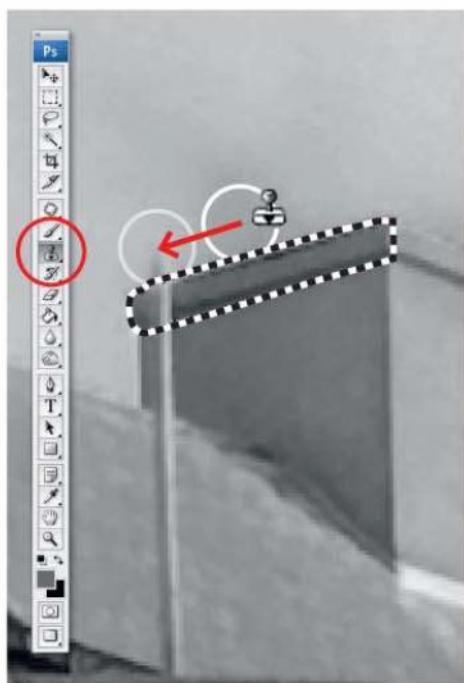
1 Most photographers would use the Clone tool or healing brush to remove this flagpole, but there is a quicker method that won't destroy the texture of the image. I've used the Marquee tool and made a selection with a slightly feathered edge next to the pole. This selection will be copied to a new layer and then used to hide the pole. The feathered edge helps to blend the area with the background.



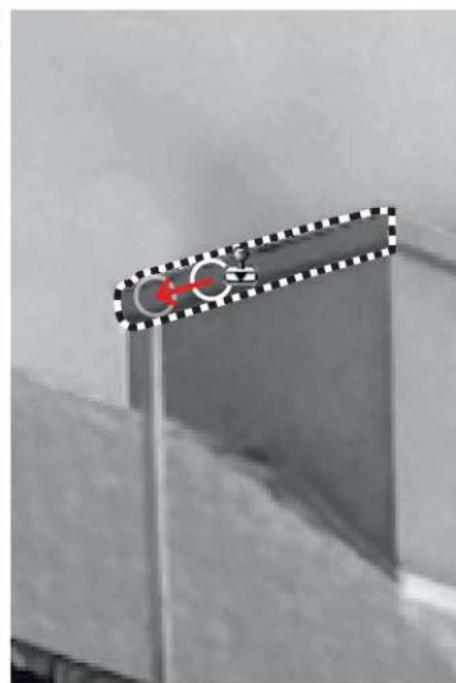
2 Select Layer>New>Layer via Copy. This will copy the selection to a new layer. In the Layers palette make sure this new layer is highlighted and select the Move tool. Now use the cursor keys to shift this layer so that it is positioned over the pole. Repeat steps 1 and 2, using different sized selections, until the unwanted area is hidden.



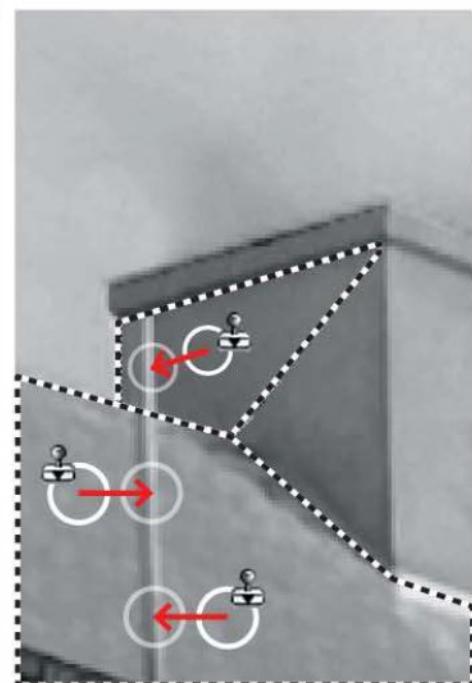
3 There are now several different layers, each containing a small patch that hides the pole on the original layer. Look at the image and make any further slight adjustments to the placement of each patch until you are happy with the result. To make it easier to work on from this point on, select Layer>Flatten Image. This merges all the layers into a single layer.



4 I have used the Polygonal Marquee tool to select the top edges of the chimney. By then inverting this selection (Selection>Inverse) the area is protected. This makes it easy to preserve the edge of the chimney while using the Clone tool to remove the flag pole.



5 Invert the selection again. This makes only the area inside the marquee capable of being edited, which again helps preserve the edges of the chimney while using the Clone tool to remove the flag pole.



6 I've repeated this process of using straight-edged selections to make sure that all the sharp edges on the roof of the building are preserved while cloning. To avoid creating patterns, make sure that the Clone tool Align box is not ticked, and take samples from different sources.



The stark side

Strange yet familiar, sinister yet comforting, **Chris Friel's** black & white images are quietly compelling. He tells **Gemma Padley** how and why he uses tilt-and-shift lenses to create his evocative photographs



Chris's images play around with perspective and focus, which sometimes lead to compositions with a surreal edge



THE age-old adage 'less is more' may be a well-worn phrase, but when it comes to Chris Friel's images there is no better way to describe his work. Simplicity and minimal fuss, whether that is at the composition stage or afterwards at the computer, lie at the heart of Chris's photographic approach.

AP reader Chris, 49, has been taking photographs for the past three years. In that time he has developed his own distinctive style: stark, minimalist scenes with expressive skies and lone subjects. Chris uses his Canon EOS 5D with 24mm and 45mm tilt-and-shift lenses to capture his scenes. While tilt-and-shift lenses can be used to correct converging verticals in architectural photography or provide extensive depth of field (see Talking Technique on page 24), they can also be used creatively for landscape photography or even portraiture, as Chris's images show. We've all seen the 'miniature world' effect you can create using these lenses, but what Chris does is a little different.

Exaggerated perspective

Often lying on the ground to take his images, Chris uses the tilt-and-shift lens upside down to exaggerate perspective in a scene. 'I find shifting the lens right up doubles the size of the top half of the frame, which means I can make the skies in my compositions look really dramatic,' he says. 'In the image top centre, for example, shifting the tilt-and-shift lens meant I could make more of the sky. I can also play around with the proportion of my subjects,' he adds. 'In this series I was able to make the heads and necks of the horses look elongated and slightly out of proportion (see image top right), while in the top left picture the horse's head is twice as big as it should be. You have to be careful not make the composition look unrealistic, but placing the camera at a low angle allows control over the level of distortion.'

Selective focus on one point

Photographers sometimes use the tilt facility of a tilt-and-shift lens in a Scheimpflug configuration with the camera tilted, to extend depth of field. However, Chris uses his tilt-and-shift lens to select a point in the landscape on which to focus. The rest of the image is blurred to varying degrees.

'For me, it's about directing the viewer's attention away from distracting elements and stripping an image back to its basic elements,' says Chris. 'You can take any landscape and use the tilt-and-shift lens to soften parts of the scene you don't want to show.'

Sometimes Chris moves his camera from right to left to accentuate the amount of blurring in a scene, or he uses a long exposure, of 1sec or 2secs maximum, to show movement. The image top left,

Chris uses the tilt-and-shift lens to exaggerate perspective, making the dog appear bigger than it really is



For me, it's about directing the viewer's attention away from distracting elements and stripping an image back to its basic elements





for example, was taken at 1/3sec and the reasonably slow shutter speed captures the swishing motion of the horse's head. Where Chris uses a longer exposure, he adjusts the exposure time until he has created an image with an amount of blur he is happy with. The end result is often quite abstract and it's sometimes difficult to make out exactly what is going on. Yet this sense of intrigue and playing with the viewer's understanding of what it is they are looking at is an important part of Chris's work.

'I feel I have moved away from the Ansel Adams school of photography where everything is perfectly in focus,' he says. 'In my opinion, for a photo to sustain interest, it has to leave something to the imagination. How that is achieved is almost inconsequential. For me, experimenting with a shallow depth of field, differential focus using tilt-and-shift lenses or camera movement are means to a similar end – one that simultaneously distorts and simplifies reality. To quote the Canadian photographer Frank Grisdale, landscape photography should be about 'interpretation rather than duplication'.

While Chris doesn't deliberately set out to create surreal-looking compositions, the images that stand out when he's going through them afterwards tend to be the more artistic ones. 'Many photographers try to capture a sense of reality in their images, but that's not something I strive to achieve,' he says. 'The image of the boy and dog (see left) looks slightly unusual because the tilt-and-shift lens makes the dog look bigger than it really is. I was holding the camera on the surface of the water and this low angle helps to make the dog loom large in the foreground.'

Finding locations

Working as a sound recordist for TV travel documentaries means Chris is often away for long periods of time and has to fit his photography around work commitments. Consequently, when he's not working he

In a series he did on horses, Chris held his camera at ground level and raised the tilt-and-shift lens high to make the most of the sky

Dominant clouds add to the foreboding atmosphere in Chris's bleak-looking image

tends to seek out locations close to his home in Whitstable, Kent.

'I choose my locations quite spontaneously,' says Chris. 'I've covered much of the Kent countryside, although I'll keep going back! I'm lucky because I live on the edge of a beach and there's woodland nearby so there's a variety of landscapes on my doorstep. I tend to go to a location and walk for many hours. The key, I think, is spending long enough in a place as eventually something will catch your eye.'

Many of Chris's images play around with the idea of 'peopled landscapes', and he often features a figure against a menacing-looking backdrop to create a sense of scale, although this isn't always intentional.

'I was framing this shot of a power station at Richborough Roman Fort in Kent (see

below) when a man wandered into my frame,' says Chris. 'I thought his presence added something meaningful to the composition.' The image was subsequently commended in this year's Take A View Landscape Photographer of the Year competition (see AP 31 October for the winning images, runners-up and highly commended pictures).

Shading and toning

Preferring to shoot on rainy, stormy-looking days so he can make the most of any dark, moody skies in his compositions, Chris always shoots black & white JPEGs in-camera. 'I'm red and green colour blind, so I always shoot in black & white,' he says. 'I could try working in colour, but I'm not sure my judgement of colour balance would be very



 accurate. Besides, most of the images I like tend to be in black & white anyway. Peter Scammell is one photographer who springs to mind as someone whose work I admire. The graphic element of the black & white image appeals to me – again it's about this idea of simplicity and removing distractions, of which colour can sometimes be one.'

Much of the mystery of Chris's images comes from the way he handles tone. He prefers working in slightly overcast, soft light where the shadows are less harsh and many of his images employ subtle midtones. He uses his Canon camera's Live View mode to pre-visualise how the final exposure will look and takes a meter reading from the brightest part of the scene. In his image of a boy crouching against a fence (see right), the overall tone is not very contrasting. However, darker areas such as the bottom of the composition and the top two corners where the tilt-and-shift lens has caused vignetting contrast with the lighter tones in the image.

Chris generally sets his camera to low contrast and uses his in-camera red filter to increase the contrast in the sky. He also fits a polariser to his lens and underexposes by a couple of stops to further accentuate image detail. Not one to spend a great deal of time editing his work in software, Chris uses Photoshop Elements to make minimal adjustments to his images. 'I've dabbled in Photoshop and I'm not anti-post-processing, but I think images look more convincing when you achieve as much as you can at the time of shooting,' he says. 'My most successful images are those where I've achieved the effect I'm after in-camera.'

The impact of Flickr

The internet, and in particular Flickr, have played a huge part in the development of Chris's photography. 'Flickr is a great testing ground for new ideas,' he says. 'I can shoot an image in the afternoon, upload it that



A low camera angle allows Chris to capture both the child and the bird in his composition, creating a visually powerful image

By focusing his lens on the bottom left-hand corner, Chris throws the boy out of focus and directs the viewer's eye to the notebook

evening and by the following morning 5,000 people will have seen it. It's a great way to receive feedback quickly. I was a painter for ten years and it would be months before I had any idea whether anyone liked a particular work or not,' he adds. 'But with the invention of the internet, 100 people might comment on a picture before breakfast! I also look at other people's photo-streams to try to work out how they created their images. It's a great way of learning. If you email Flickr members whose work you like, they'll often reply and tell you how they did it. I'm learning something new every week and that's the joy of photography.' **AP**

To see more of Chris Friel's images, visit his website at www.chrisfriel.co.uk



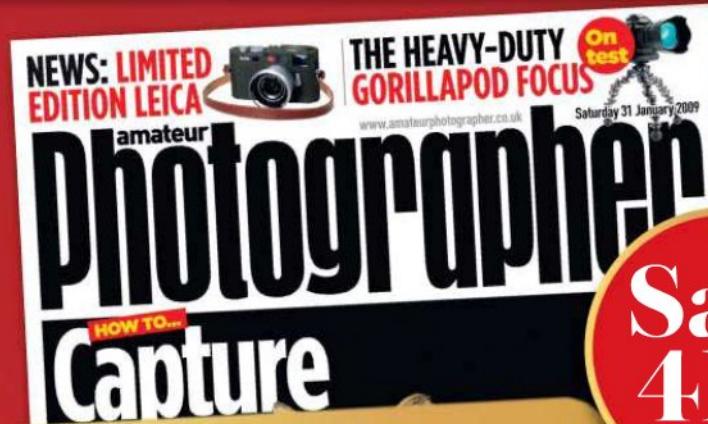
Talking Technique Tilt-and-shift lenses

Ansel Adams was famous for his pin-sharp-focused landscapes with their extensive depth of field. While Adams tilted the lens of his view camera to painstakingly adjust the film plane and so fine-tune his depth of field, using a tilt-and-shift lens with a modern DSLR it is possible to control the amount of focus in an image in much the same way Adams did. Using a tilt-and-shift lens such as the 45mm lens that Chris uses, you can place the focal plane where you want it to be and therefore accurately control which areas of your subject are in focus. The simplest way to increase your depth of field is to focus on a point in the distance that you want to be sharp, and tilt the lens forward while keeping an eye on the nearest area that is in focus. If you keep on carefully adjusting the tilt of the lens, you'll eventually settle on a point with a level of sharpness that suits your compositional vision.



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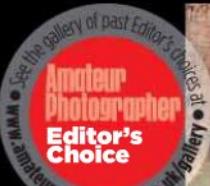
Dave Rowling
North Yorkshire

Scissors and vase

Dave used a process called Polaroid image transfer for this series of images
Polaroid EE100, 50mm with a Pentax close-up lens, Polaroid Polacolor 669



It's great to see this technique being used again, and used so creatively – we have to hope that the new Polaroid works just as well. Dave has chosen an excellent subject, and given it a treatment of texture and soft contrast to produce this very pleasing image. The composition is far from obvious as it cuts through the flowers, but somehow it works to draw attention to the vase while still showing enough flower to be appreciated. It is thoroughly well done – Damien Demolder, Editor



Dave Rowling North Yorkshire

In these artistic images, Dave has used a technique called Polaroid image transfer. There are several methods of carrying out this process, but essentially it involves interrupting the Polaroid developing process using heat and pressure to allow the dyes from the Polaroid emulsion to migrate to a sheet of paper. 'It is important to peel apart the Polaroid film quickly and to apply consistent pressure,' says Dave. 'I used either cartridge paper or wet watercolour paper, and there's a lot of trial and error.' Dave is retired, but used to be a professional photographer, graphic designer and teacher.

Vase and flowers

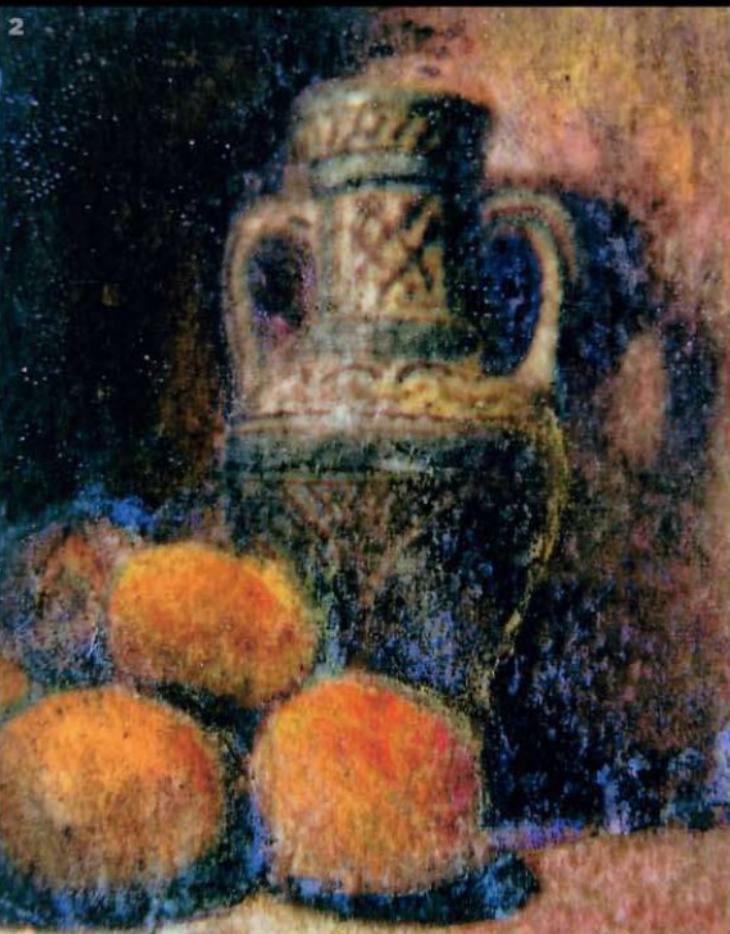
1 Dave uses a rubber roller to press the Polaroid into the paper
Polaroid EE100, 50mm with a Pentax close-up lens,
Polaroid Polacolor 669

Tangerines

2 After approximately two minutes, Dave carefully peels the Polaroid from the paper
Polaroid EE100, 50mm with a Pentax close-up lens,
Polaroid Polacolor 669

Vase

3 There is no set way to do this technique and Dave has spent years refining his method
Polaroid EE100, 50mm with a Pentax close-up lens,
Polaroid Polacolor 669





Michael Rose Hertfordshire

Michael, 61, started photography in 1975 after he was inspired by the work of bird photography expert Eric Hosking. Michael's favourite subjects are natural history and landscapes, but he also likes to take pictures of any 'curiosities' that catch his eye. For this portfolio Michael focused on British mammals. Several of the images were taken at the British Wildlife Centre in Lingfield, Surrey. Michael's aim is to learn as much as he can and build on his existing skills.



Weasel

1 Taken at the British Wildlife Centre, Michael says this lively weasel stood still just long enough for him to capture this shot
Canon EOS 400D, 100-400mm, 1/200sec at f/9, ISO 400

Grey squirrel

2 A simple background complements the squirrel in Michael's nicely observed and well-executed image
Canon EOS 400D, 100-400mm, 1/250sec at f/10, ISO 400

Red squirrel

3 Michael frames his composition so only the squirrel's head is visible, which creates an image with bags of character
Canon EOS 400D, 100-400mm, 1/400sec at f/10, ISO 400



Terry Hall West Dunbartonshire

Terry started taking photography seriously in the early 1990s, moving on from 'family snaps' to photographing the Yorkshire Dales and the Lake District. 'People said I had a good eye for a photograph, so I joined a camera club where my interest really took off,' he says. Terry's aim is to 'continue to be thrilled by recording moments of great light on the landscape.'



**Russet morning**

1 Terry waited for the morning sun to illuminate detail in the Black Mount Range in the Scottish Highlands before taking this shot
Pentax 67II, 105mm, 2secs at f/22, Fujifilm Velvia 50, polariser and warm-up filters, tripod, cable release

Spiky tree

2 An imposing Buachaille Etive Mor looms large in the background of Terry's image taken at Rannoch Moor in Perthshire
Pentax 67II, 105mm, 2secs at f/22, Fujifilm Velvia 50, polariser and warm-up filters, tripod, cable release

Coille Coire Chuilc

3 Terry wanted to create an image that said something about the plight of this ancient Caledonian pine forest in Stirling
Pentax 645, 75mm, 1sec at f/22, Fujifilm Velvia 50, polariser, tripod, cable release

Loch Tulla

4 Terry captures a perfect reflection without a hint of ripples
Pentax 67II, 105mm, 1sec at f/22, Fujifilm Velvia 50, polariser and warm-up filters, tripod, cable release



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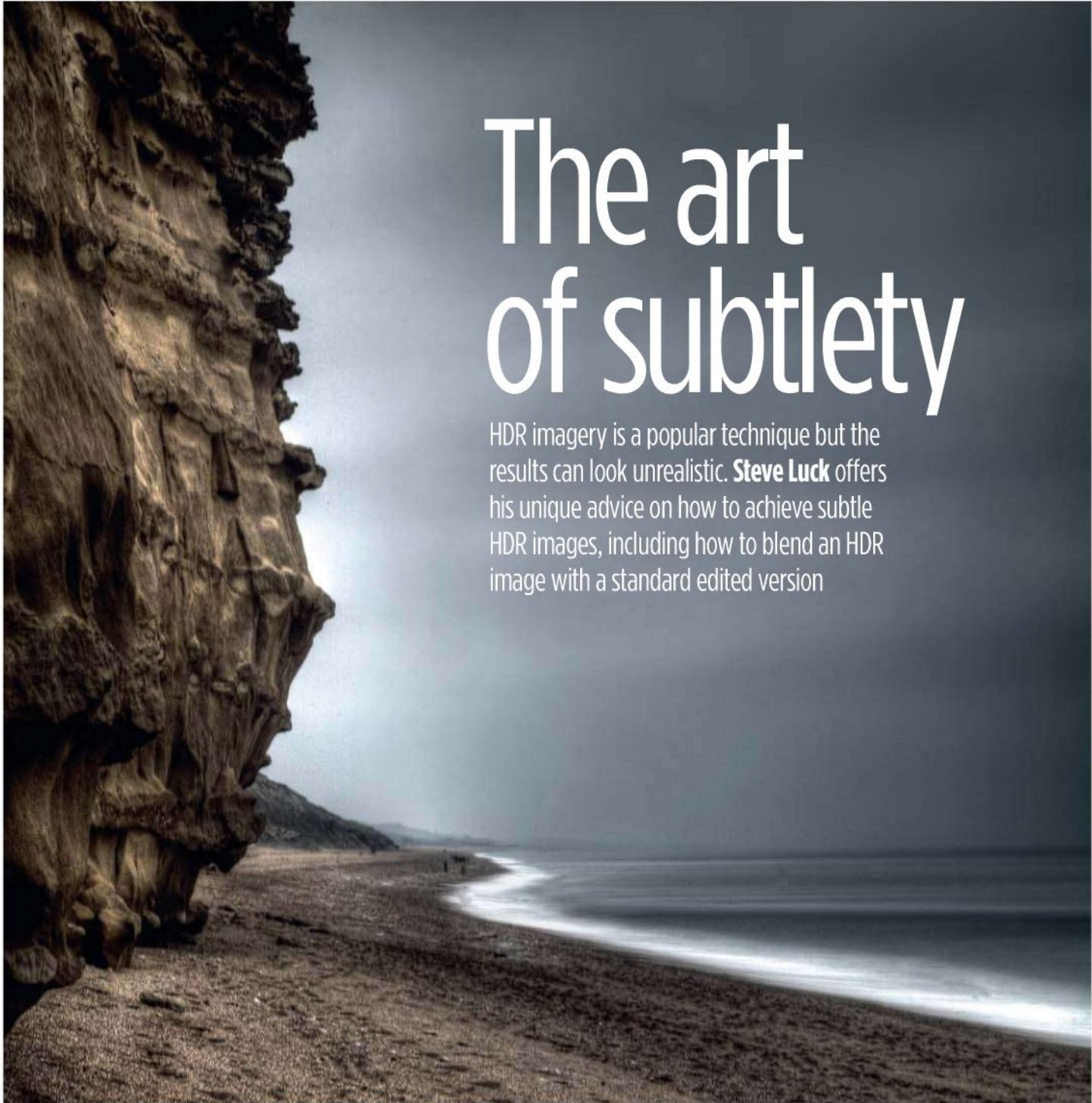
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The art of subtlety

HDR imagery is a popular technique but the results can look unrealistic. **Steve Luck** offers his unique advice on how to achieve subtle HDR images, including how to blend an HDR image with a standard edited version



DESPITE its technical-sounding name, the concept of HDR (high dynamic range) is quite simple. A scene's dynamic range is the difference between the lightest and darkest areas – in other words, a measure of the contrast in a scene. In digital photography, HDR describes the methods that make it possible to produce an image that displays a wider visible dynamic range than is possible using standard digital imaging processes.

The concept of high dynamic range images is not new. As early as the mid-19th century, the French photographer Gustave Le Gray, who is perhaps best known for his seascapes comprising dramatic skies,

was producing single prints that combined a negative exposed for the sky with another exposed for the sea during the printing process. The result was a print that contained detail in a much greater range of tones than was possible at that time with one exposure and negative.

Today, HDR imaging serves exactly the same purpose. Sensors in digital SLRs can capture a dynamic range of around eight or nine stops, but the dynamic range of a scene containing direct sunlight and shadow regions can be as much as 20+ stops. We've all experienced the problem of attempting to photograph a scene in which the tonal range between the highlights, such

Burton Bradstock, West Dorset
Canon EOS 5D, 24mm-105mm, 3 exposures of 1/30sec, 1/15sec and 1/8sec at f/23, ISO 100, tripod

My goal is to produce subtly toned or even subdued images, devoid of the more distinctive HDR characteristics



Most of the images here have been created from single raw files. A complete work-through of this HDR process is on page 36. At the Tone Mapping stage it is essential that the Light Smoothing values are set very high, which ensures that the image looks natural. I tweak other values until I achieve the 'pseudo-HDR' image I want and save the HDR file as a 16-bit file. I open the file in Photoshop to complete the editing process. The final editing tasks may involve fine-tuning the contrast and colour saturation before sharpening and saving the file, or combining the HDR image with a 'standard' edited version from the raw file using Layer masks to reintroduce tones and colours I prefer from the non-HDR version.

My aim is to emphasise tone and texture in clouds, trees, waves and rocks, as these are the elements of landscape I find myself drawn to, but I try to ensure my images are subtle and devoid of the more distinctive HDR characteristics.

To see more of Steve Luck's images, visit his website at www.steveluckphotography.co.uk

as the sky, and shaded foreground is too great for the camera's sensor to capture with one shot. If you expose for the ground the sky 'blows', while if you expose for the sky the ground is severely underexposed.

Traditionally, photographers used grey graduated filters to hold back the sky and to balance the two extremes – essentially lowering the dynamic range in the scene – and this approach is just as valid today. However, the dynamic range isn't always neatly divided between sky and land with a horizon between the two. Often the distribution of highlights and shadow regions in a scene can be far more complicated, involving areas of bright reflective surfaces mixed among the shadow regions. This is where HDR is useful, as you can create a single image displaying the complete tonal range of the scene as it existed at the time of shooting.

The release of new HDR processing software, such as Photomatix Pro (www.hdrsoft.com) and Dynamic-Photo HDR (www.mediachance.com), along with recent releases of existing software including Paint Shop Pro and Photoshop that feature 'Merge to HDR' commands, mean that HDR images are more popular. Yet many of these images appear extremely stylised, with saturated colours and an unpleasant halo effect. Surely an HDR image should look natural, only with a wider range of visible tones? Over the next pages I'll explain how I make my HDR images as subtle as possible.

Creating an HDR image

You can create an HDR image either by combining a number of bracketed exposures or by using a single raw file. In the raw file approach, bracketed exposures or 'faux variations' are combined using software such as Photomatix or in Photoshop select File>Automate>Merge to HDR and navigate to your images. This forms what is often referred to as a 'luminance' or 'radiance' map.

**Worm's Head,
Gower Peninsula,
south-west Wales**
Canon EOS 5D,
24-105mm,
1 exposure of
1/100sec at f/8,
ISO 200, circular
polarising filter



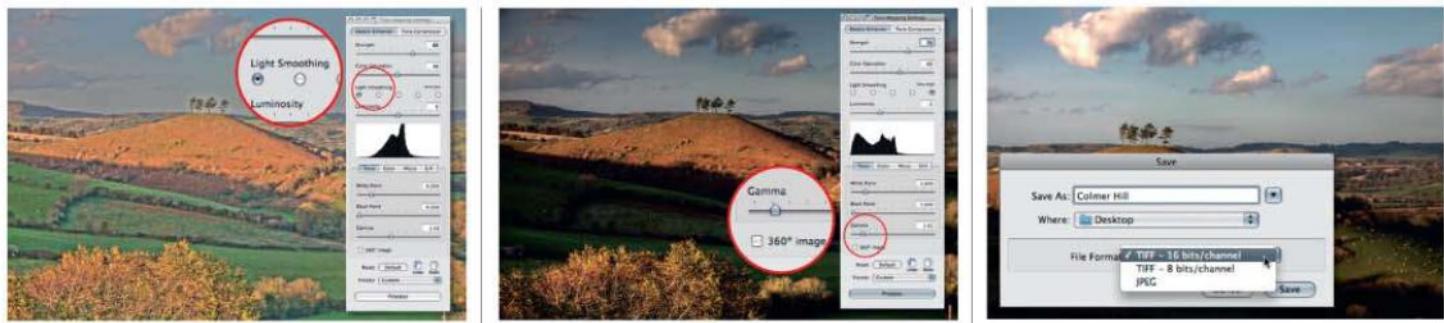
**Rhossili Bay,
Gower Peninsula,
south-west Wales**
Canon EOS 5D,
24-105mm,
1 exposure of
1/100sec at f/5.7,
circular polarising
filter, ISO 100

Subtle HDR images in Photomatix

Look for scenes with strong lighting and rich textures that encapsulate the local countryside. This famous landmark, Colmer Hill, is near Bridport in West Dorset. Shot in October this year, the late afternoon sun helped to reveal the texture in the trees and bracken



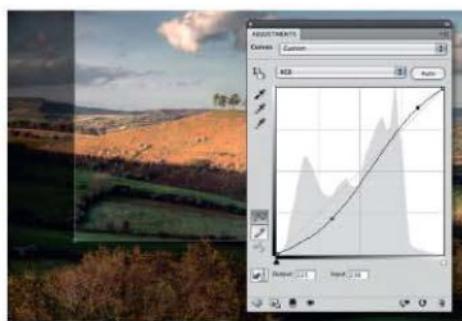
1 I always shoot in raw as the versatility of the 16-bit data is helpful during post-processing. Open the file in Photomatix Pro and select File>Open. Photomatix tells me it is 'decoding and demosaicing' the file and that it is creating a 'pseudo-HDR' file. Initially, the monitor is unable to display the image accurately, so I tone-map the image by clicking the Tone Mapping button in the Photomatix menu.



2 The Tone Mapping settings dialog box, and in particular the Light Smoothing command, is critical to the subtle look and feel of the final HDR image. Here, Light Smoothing has been set to Very Low, but setting Light Smoothing to Very High provides a more natural-looking result. Compared with the unprocessed raw image, the clouds are beginning to take on a stronger form due to the increase in tonal range.

3 To fine-tune the subdued look I'm after, the key is to adjust the Gamma setting. This affects the midtones in the image and makes the entire image darker or brighter. Moving the Gamma slider in the Tone Mapping Settings dialog box to the left increases the value. Here, a setting of 1.62 provides the atmospheric shot I'm after.

4 When the preview image is close to the look I want, I press the Process command at the bottom of the dialog window to run the Tone Mapping algorithms. Depending on the content of the image, the processed image may look different from the preview image, but these are rarely drastically different. Go to File>Save As and name the file, making sure the File Format option is 'TIFF - 16 bits/channel'.



5 The next stage is to open the file in Photoshop. Once in Photoshop, I crop the image to get rid of any unwanted foreground or background elements. In this shot I felt the contrast could be greater, so I used a Curves adjustment layer to bring this out. The image is now close to completion, but there are still a couple of processes to go through.



6 I want the clouds to stand out more than they do now. The simplest way to do this is to use the Burn tool (set to Very Low) and brush it over the areas I want to adjust. With the View set to Actual Pixels, I then sharpen the image (Filter>Sharpen>Unsharp Mask) to bring out the texture. The final steps are to flatten the image (Layer>Flatten Image), convert it to 8-bit (Image>Mode>8 Bits/Channel) and save.



7 To improve the tonal range in the image, try combining your HDR version with a standard edited raw file. In the Layers palette reduce the Opacity of the HDR layer until you have an improved range of tones, but without the stylised effect from Tone Mapping. The result is much more 'naturalistic'.



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Cecil Beaton in Paris in August 1967 – the same year that he sold the bulk of his photographic archive via Sotheby's to ensure an income for the rest of his life

ICONIC PHOTOGRAPHER

Cecil Beaton

1904-1980

Cecil Beaton's flamboyant and elegant images made him one of the most famous and successful British photographers of the 20th century. **David Clark** looks at his life and work



© KODAK/BRIDGEMAN IMAGES/SHUTTERSTOCK

CECIL Beaton rose to fame as part of a generation of 'Bright Young Things' in the 1920s and '30s, and went on to be regarded as one of the masters of British photography. His fascination with capturing style, elegance and beauty still influences many of today's photographers, with David Bailey, John Swannell and Mario Testino among those who have acknowledged their debt to him.

He worked as a photographer, an illustrator and a costume and set designer for stage and screen, and carried off his roles with great artistry, flair and inventiveness. 'Be daring, be different, be impractical,' he said, 'be anything that will assert integrity of purpose and imaginative vision against the play-it-safers, the creatures of the commonplace, the slaves of the ordinary.'

Beaton, the son of a successful timber merchant, was born in Hampstead, north-west London, in

1904. His nanny first encouraged him to use a camera, allowing him to use her Kodak 3A folding pocket camera. He was sent to Heath Mount School, where he began developing his artistic talents, despite being bullied by fellow pupils, including Evelyn Waugh. He went on to Cambridge, where he became involved in performing in, and designing sets and costumes for, the highly regarded amateur dramatic societies. He had his first photographs published in British *Vogue* while still at university.

Many of his early photographs are portraits of friends and family members, including Daphne du Maurier, and his sisters Nancy and Barbara. They were frequently shot at his family home, often using his hand-made aluminium foil or painted backdrops. These early photographs show Beaton's love of glamour and elegance, coupled with the emergence of his own photographic style. He left university in 1925

His first publication appeared in 1930 and he soon established himself as a celebrated photographer

without finishing his studies, and went to work in the family timber business. He lasted a little over a week. Instead, he went to work as an assistant to the photographer Paul Tanqueray. His ambition and determination, coupled with his photographic ability, led to him working regularly for *Vogue* magazine within two years, both as an illustrator and as a photographer.

Unlike many other photographers of his generation, including his exact

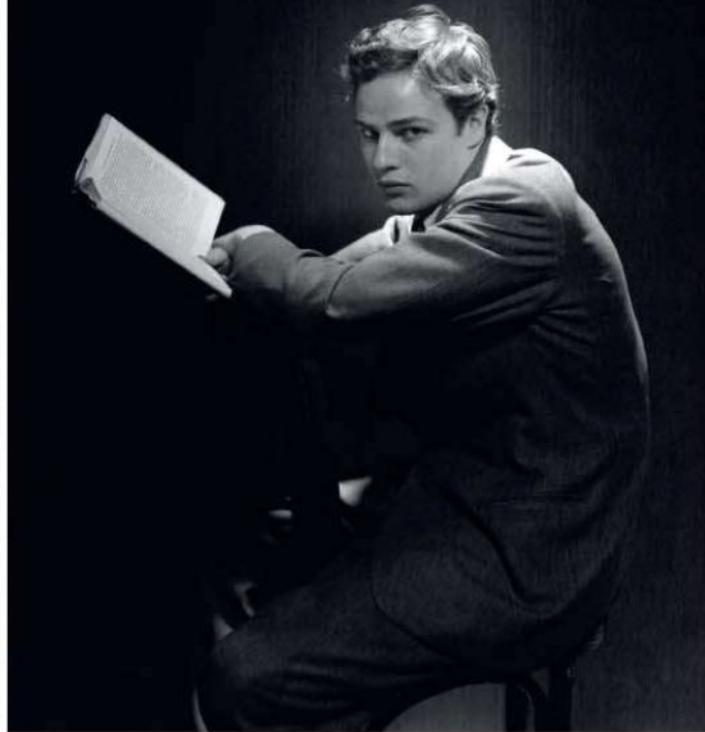
contemporary Bill Brandt, Beaton was not drawn towards documenting the lives of the poor during the Depression of the 1930s. He worked at the opposite end of the social scale, photographing debutantes, socialites, actors, artists, models and members of the aristocracy in glamorous and flattering poses. The photographs were carefully retouched to further idealise his subjects.

His first publication, *The Book of Beauty*, appeared in 1930 and he soon established himself as a celebrated photographer in his own right. He combined this career with his work as a set and costume designer for stage and screen. Despite being asked to resign from *Vogue* in 1938 after inserting anti-Semitic words in an illustration, he was invited to do a portrait of Queen Elizabeth (later the Queen Mother) the following year. His good relationship with the royal family led to many more



Cecil Beaton's image of Queen Elizabeth II in her coronation robes, 2 June 1953. This picture appeared on a stamp in 2003 to mark the 50th anniversary of the coronation

Beaton photographed various artists and actors, including a young Marlon Brando in 1946



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Amateur Photographer

ICONS

OF PHOTOGRAPHY

Decisive moments

1904 Born Cecil Walter Hardy Beaton in Hampstead, north-west London

1917-25 Educated at Harrow School and then Cambridge University

1924 First photographs, showing a university drama production, published in *British Vogue*

1926 Beaton becomes a professional photographer and starts regularly working for *Vogue* a year later

1930 Published his first book, *The Book of Beauty*

1938 Forced to resign from *Vogue* after anti-Semitic lettering is found on one of his illustrations

1939 Photographs Queen Elizabeth (later the Queen Mother) at Buckingham Palace

1940-2 Documents victims of the Blitz and wartime damage to London

1956 Begins working for *Harper's Bazaar*

1958 Wins his first Oscar, for set and costume design on the film *Gigi*

1968 A major exhibition of Beaton's portraits at the National Portrait Gallery in London revives interest in his work

1972 Knighted by the Queen

1974 Suffers a stroke that leaves him paralysed on his right side

1980 Dies on 19 January, aged 76, at Reddish House, Wiltshire



Books

Beaton: Portraits (2004) offers a good selection of work. It is currently out of print, but available on www.amazon.co.uk. *Cecil Beaton: The Authorised Biography* by Hugo Vickers, plus various volumes of unexpurgated Beaton diaries, are also currently out of print but available on Amazon.

Websites

A brief biography with useful links is available on www.wikipedia.org. An extensive collection of Beaton's portraits can be viewed on the National Portrait Gallery website, www.npg.org.uk, while a collection of his royal portraits is on the V&A images website at www.vandaimages.co.uk.

 portrait sessions with its members, including the Queen's official coronation portrait in 1953.

During the Second World War he worked for the Ministry of Information and captured the aftermath of the Blitz in London. One of his most famous photographs from this period is his portrait of Eileen Dunne, a bombed-out three-year-old, sitting in her hospital bed with a bandage around her head. The picture was published on the front cover of *Life* magazine in 1940 and undoubtedly influenced public opinion in the US, which had not joined the war at that time.

After the war he continued his film work, which eventually led to him winning his first Oscar for the set and costume design on *Gigi* (1958) and his second for *My Fair Lady* (1964). In the same period his photography was re-discovered by the '60s generation and a highly successful retrospective exhibition at the National Portrait Gallery, in 1968, sealed his reputation as one of photography's great masters. He was knighted in 1972.

In 1974, Beaton suffered a stroke which left him paralysed on the right side of his body. He strove to overcome this disability and learned to paint with his left hand, but his ability to work was severely limited. To ensure an income for the rest

Nothing can hide the fact that he was vain, ambitious and sometimes vitriolic

of his life he sold the bulk of his photographic archive via Sotheby's in 1976. However, his health continued to decline and he died in 1980.

The posthumous publication of Beaton's unexpurgated diaries in 2002 damaged his personal reputation. It clearly revealed Beaton's snobbery and vindictiveness, and contained personal attacks on a wide range of celebrity colleagues. It also revealed his turbulent private life, which included physical relationships with aristocrat Stephen Tennant and actors Gary Cooper and Greta Garbo.

'Nothing can hide the fact that he was vain, ambitious and sometimes vitriolic,' conceded his friend Sir Roy Strong. Beaton's work, however, remains undiminished. In his photography he captured iconic images of major figures of his day and he has rightly been praised as one of the great creative figures of the 20th century. **AP**

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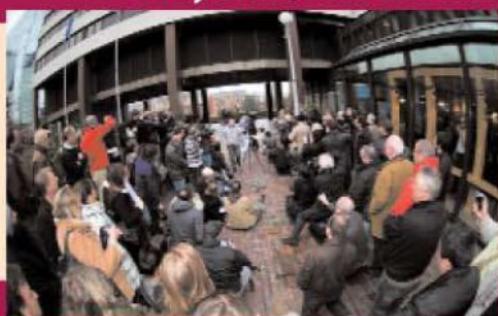
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How to submit your pictures

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Send your photographs to 'Appraisal' at our usual address (see page 3). Please enclose an SAE if you would like them returned.

Church reflection

Megan Jackson

Canon PowerShot A470

Megan is only 11 but is snapping away already, so well done to her. It takes a lifetime to learn to take great pictures, so the earlier you get going the better. From what I can see, though, Megan is off to a flying start with this excellently composed picture of Attenborough church in Nottingham. There is great balance in the picture, with the frame split exactly in half with the mirrorline giving equal space to the church and its reflection. The duck and the reeds at the bottom of the frame work brilliantly to create a base for the composition and help us work out immediately which

is the reflection. I'm really pleased, too, that Megan has kept everything straight and level, as it is easy when photographing tall buildings to angle the camera upwards – but that usually spoils things. Keeping the camera level means you get more foreground, but filling it with the reeds has added depth to the scene.

One of the frustrations for all photographers is that we can't control the weather, so we have to make the best of what nature throws at us. It is unlucky that Megan got an overcast day for her picture, which has left her with lots of blank white sky that is a bit distracting. A good trick on a day like this is to try not to include any sky at all, as those great expanses of bright white add nothing to a landscape picture.

Megan's picture is called 'Reflection of Attenborough Church', and as it is the reflection she is photographing she could concentrate on that. I've tried two crops to show what she might have tried. One includes that wonderful backlit flag, and the other doesn't. I love the flag, but it is a bit distracting, and the crop without it allows us to concentrate more on the subject – the reflection. If Megan can learn to imagine what her final print will look like before she trips the shutter, it will help her to spot distracting elements in a scene before she takes the picture. She can then adjust her composition to cut them out.

It's a great picture, Megan, but a shame you didn't get a better day. You're going to make an excellent photographer.

Original



Edited...1



Edited...2



Flowers

Mark Osborne

Samsung S1065

There is no better place to photograph flowers than at a botanic garden. It may sound obvious, but we struggle in our own gardens, firstly to get a really good example of a well looked-after plant, and secondly to find a good background that doesn't include a shed, a broken bicycle or a fence panel. Botanic gardens are the place to go, and Mark has done just that.

However, photographing flowers close-up is not that easy. You're shooting them because they are beautiful, so you really need to show them in a way that emphasises that beauty. Photographing them straight on is rarely the answer, as you always need to try to create something more than just a record shot. And that is exactly what Mark has done here, having captured a lovely random pattern in the petals and stems of these flowers. What I really like is the way all the flowers are captured at different angles, so we get the

straight-on shot as well as a side-on view (which really emphasises the delicate stamens), and various other positions showing different shapes to the petals. It means we see the flowers from almost every possible angle, and it's a composition that's full of interest and excitement, like a plate of spaghetti with flowers sprinkled on top. Mark has done a great job of ordering what could easily have been a mess into something that works well in the frame.

The only thing I would suggest is that there are two very important

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Edited



things to get right with flower photography. The first is lighting, which, when done correctly, creates just enough contrast to show off the shape and texture of the flower. The second is colour, which is an essential trait in any flower. You have to get this right in order to show how delicate or strong and powerful any particular flower's colours are. In Mark's print,

his colours are a little bit yellow and green, which spoils it slightly. I'm not sure whether this is just to do with the quality of the print or a white balance issue, but either way the final image needs a little more magenta, red and yellow to produce a creamy whiteness in the petals. I've done what I can to correct the print, but really it is the file that needs to be looked at.

Glass roof Callum Stringer

Canon Digital IXUS 85 IS, 1/400sec at f/2.8, ISO 80

This is from Callum, who is 12, and he's sent me a collection of pictures that show fantastic promise. He has a great eye for a picture and knows a good subject, easily transmitting what it is that he found interesting about the scene in the first place.

I don't know where this picture was taken, but it's a fascinating construction, full of beams and wires, criss-crosses and boxes, squares, rectangles and triangles. It's just a mass of angles at every point, and I suppose the real trick is to look up and notice that it's there. So often these things are completely missed.

It would be easy for Callum to have zoomed right in and captured an abstract pattern, and it would have worked really well, but instead he decided to include other details that give us a sense of location and scale. We can see another building through the window, and it's an incredible contrast in architectural style and age.

It's an element that Callum didn't need to include, yet it is a very valuable element here. Scale is provided by the figure on the upper level; its small size demonstrates just how enormous the roof is. The figure is also carefully placed, right between two long beams, which creates a very clear outline.

I like the fact that there is no pure black or white tone: tonally, the picture is very nicely controlled. Also, the fact that all these angles have been created in the roof purely by the shape of the panels in each section is fantastic. Some are square, others diamond, and still others a hard, rhombus shape; it shows exactly how the roof has been constructed. I think this is a work of genius, especially considering Callum's age. I look forward to seeing a gallery of Callum's work in AP in future years. Plus, it's great to see someone of his age working in black & white. For all these reasons, this is my picture of the week.

Amateur
Photographer
Picture of
the week

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At the heart of the image

Chris Anderson

ENROLLED ON: Foundation in Digital Photography course

AGE: 58

OCCUPATION: 'I spent 40 years working in food retailing, latterly as operations director. I am now semi-retired, but work part-time as a merchandiser, part-time as a gardener and have just started training as a volunteer adviser at my local Citizens Advice Bureau. I also help run our local social club.'

EQUIPMENT: 'I bought my first digital SLR 18 months ago, a Canon EOS 400D with the standard 18-55mm lens. I have subsequently bought a mid-range 55-250mm f/4 zoom.

I also own a Velbon CX-640 tripod, a mini travelling tripod, plus a couple of filters, and I really want to master what I have before buying anything else.'



Star image: Pigs

CHRIS SAYS: I had real trouble getting this photo, and even now I don't feel I've captured the effect I was after. I visited the site several times with 50mm and medium telephoto lenses, and settled down to wait on the edge of the field for the pigs to investigate me. Throwing them the odd onion certainly helped, but trying to get two pigs framed in one picture seemed to take for ever. I had to sit/lie on the ground to get the best angle. I think it lacks contrast and the wire needs removing to improve the effect.

WE SAY: You've obviously gone to some lengths to get this shot, and the effort has really paid off. The angle is great and perfect timing has got the three heads in just the right places. You are right about the wire, so I've removed half of it to show you what it would have looked like. There's quite a bit of space on the right, so I've cropped in a bit to keep the frame fully occupied. I think it works well in black & white too – you can almost smell the mud!



Module 1
Exercise 1
Subject: Pigs

Submitted 5 October 2009
focal length 55mm,
shutter speed 1/320sec,
aperture f/13,
ISO 100

Student introduction

'I have always been interested in photography, and even won a prize in my work magazine for a picture of my son Mark – this was the best part of 30 years ago. My first camera was a Zenith SLR, but I can't remember the model. I then graduated to several Canon AE-1 SLRs, shooting mostly slides. I have always been a keen photographer, but I didn't really develop the interest properly until a few years ago – maybe it's something to do with working fewer hours and the children leaving home!'

'I love photography, especially now as I have more time to devote to it. I like being able to experiment, whether it's with different settings or light combinations. I love visiting different locations and discovering places that I know will provide really good subject matter in the future.'

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Test

Welcome to our test, reviews and advice section. Over the next few pages we will present this week's equipment tests, reader questions and technique pointers

Our guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

Snapfish 20x16in collage canvas print £49.99 (range £24.99-£79.99) plus p&p

SNAPFISH offers a range of canvas prints starting from £24.99 for a 10x8in canvas. The collage canvas is the same price as a standard photo canvas, but the simple online software makes it easy to display up to 30 images on a single canvas, so it is a great memento of a specific event. The 20x16in canvas, pictured here, retails for £49.99 and has room for up to 15 images.

Although the online software is simple to use, I could not position the images manually. However, I found that by hitting the 'shuffle' option a few times the images eventually fell where I wanted them.

Due to the texture of the canvas, the images look slightly soft when viewed up close, but standing a few feet away they look good, and the colours are bright and punchy. I would suggest keeping the number of images on the canvas to a minimum as, due to the canvas texture, the smaller the images are the softer the detail becomes. With a number of different background colours to choose from, there is one to suit whichever room you decide to hang your canvas in.

Richard Sibley

● For information visit
www.snapfish.co.uk

Micro verdict

A nice idea, but keep the number of images to a minimum



Micro verdict

If you have an Orbis ringflash, you should seriously consider this bracket



Orbis Arm mounting bracket for the Orbis ringflash

\$59 (around £35) for the mounting bracket or \$249 (around £150) for the Orbis ringflash and bracket kit

WHEN we reviewed the Orbis ringflash adapter in AP 28 February, we awarded it an impressive four stars. The Orbis ringflash transforms an ordinary flashgun so that it produces the same results as a ringflash. However, one area lets it down: it requires one hand to hold the camera, and one to hold the Orbis and flash, leaving the user with no hands free to focus or zoom the lens. This makes it

awkward to use with zoom or manual-focus lenses.

Orbis has listened to the opinions of its customers and has now released the Orbis Arm.

This simple bracket is made from aircraft-grade aluminium alloy. One end screws onto the tripod mount of an SLR camera, while the other fits into the tripod thread of a flashgun. These are commonly found on most stands that come included with flashguns, or on the bottom of off-camera hotshoe flash leads.

With the Orbis ringflash, flashgun and camera securely mounted to the Orbis Arm, you can operate an SLR using both hands, making it a very useful tool. **Richard Sibley**

● For more information visit www.orbisflash.com



Forthcoming tests

In the next few months AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Adobe Photoshop Elements 8	Dec
Canon EOS 7D vs	
Nikon D300S	
Nikon D3s	Jan
Ricoh GXR	Jan
Canon PowerShot S90	

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The chosen lens of freelance photojournalist **Paul Robinson**.

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Image © Paul Robinson

Amateur Photographer Magazine

"Definition & resolution are also excellent and without the aggressive sharpness for which Japanese optical forms have been noted... A first-class, state-of-the-art lens" **Geoffrey Crawley**
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High-end compact cameras like the **Canon PowerShot G11** now face competition from a new breed of hybrid cameras, such as the **Panasonic Lumix DMC-GF1**. **Matt Golowczynski** takes a look at how they measure up

A compact conundrum

FOR many years, Canon's G-series of PowerShot compact cameras has enjoyed a favourable reputation among enthusiasts. Successive models have slowly incorporated many technologies once found only in Canon's EOS DSLR range, thereby helping to close the performance gap between advanced compact cameras and entry-level DSLRs.

But whereas Nikon and Ricoh were once Canon's sole competitors in this market, Panasonic's efforts with its LX series and the recent arrival of the Micro Four Thirds format have since provided the enthusiast with more than one place to turn. While there's little doubt this variety makes for a more interesting and diverse market, the question arises about how two similarly specified models from different systems can compare.

Along with Olympus's Pen E-P1

and E-P2 models, Panasonic's latest hybrid camera, the Lumix DMC-GF1, comes close to offering users what Canon's G series has long maintained in terms of portability, resolution and manual control. So, with Canon releasing the PowerShot G11 at the same time, many will be inclined to draw comparisons between them.

Both the GF1 and the G11 are aimed at a similar market and have already been individually reviewed in previous issues (AP 12 September and AP 14 November respectively). Pitting the two against each other, however, can only be done fairly up to a point, given the different systems upon which they are based. Therefore, this feature will deviate slightly from the standard twin-test format, in order to look in a broader sense at the practicalities of the two models in different photographic environments, as well as the system support behind each one.

Features

Despite a slimmed-down profile in comparison to its forebears, the specifications of the Panasonic Lumix DMC-GF1 closely follow those hybrids that we have seen previously. The sensor is the same as the sensor in the Panasonic Lumix DMC-G1 – a 13-million-pixel Four Thirds chip with an effective resolution of 12.1 million pixels. Unusually, but perhaps wisely, Canon has reduced the resolution of the PowerShot G11 from that of its predecessor, using a 1/1.7in CCD at an effective resolution of 10 million pixels. Doing so allows each photosite to be physically larger, although Canon has further complemented this move by including a Dual Anti-Noise system as part of the DigiC 4 processing engine.

The GF1 produces images at a maximum size of 4000x3000 pixels, and the G11 reaches 3648x2736 pixels. When sized to 300ppi, this results in the GF1's files

measuring 13.3x10in compared to the G11's 12.1x9.1in, which gives the GF1 around an inch advantage in both height and width. These measurements are for images shot at their full resolution, which on both cameras is set to a 4:3 aspect ratio.

Both cameras record images in raw and JPEG formats, and come bundled with image-processing software. Canon has included its proprietary Digital Photo Professional program, which comes as standard with its DSLR models, while Panasonic has chosen to bundle the GF1 with the third-party SilkyPix Developer Studio 3.0. Each program offers all the standard raw-processing options we would expect to find, such as control over exposure, noise reduction and sharpening.

Both cameras provide a comprehensive level of manual control over exposure and colour options. The standard PASM quartet is available on each camera, together with scene options and an auto mode, as well as custom options that allow you to set specific parameters for recall whenever necessary. Canon's 11 MyColour

Data file



Panasonic, Panasonic House, Willoughby Road, Bracknell, Berkshire RG12 8FP. Tel: 08448 443 852. Website: www.panasonic.co.uk



Canon (UK), Woodhatch, Reigate, Surrey RH2 8BF. Tel: 01737 220 000. Website: www.canon.co.uk

RRP	£684.99 (with 14-45mm lens)	£569
Sensor	Four Thirds-type Live MOS device with 12.1 million effective pixels	CCD with 10 million effective pixels
Output size	4000x3000 pixels	3648x2736 pixels
Focal length mag	2x	N/A
Lens mount	Micro Four Thirds	Canon 5x zoom lens, 28-140mm (equivalent) f/2.8-4.5
Max file size	Approx 14MB raw, 5.2MB JPEG (high quality, large)	Approx 13.7MB raw, 4MB JPEG
File format	Raw, JPEG, raw + JPEG simultaneously	Raw, JPEG, raw + JPEG simultaneously
Compression	Two-stage JPEG	Fine, Normal
Colour space	Adobe RGB, sRGB	sRGB
Shutter type	Electronically controlled focal-plane	Electronically controlled focal-plane
Shutter speeds	60-1/4000sec in 1/3 steps plus B to 4mins	15-1/4000sec in shutter priority and manual mode
Max flash sync	1/160sec	Up to 1/2000sec
ISO	ISO 100-3200 in 1/3EV or 1EV steps	ISO 80-3200
Exposure modes	PASM, plus 4 custom modes, Intelligent Auto, 17 scene modes	Auto, program, aperture priority, shutter priority, manual, 2 custom modes and 16 scene presets
Metering system	144-zone Intelligent Multiple, centreweighted, spot	Evaluative, centreweighted average and spot (can be linked to active AF point or face detection)
Exposure comp	±3EV in 1/3 EV steps	±2EV in 1/3EV steps
Exposure bracketing	±2EV over 3, 5 or 7 exposures in 1/3 or 2/3EV steps	±2EV over 3 exposures in 1/3EV steps
White balance	Auto, 5 presets, plus 2 custom and Kelvin settings	Auto, 7 presets, plus 2 custom
WB bracket	No	No
Drive mode	Single, continuous (Hi/Lo selectable, 3fps/2fps for 7 raw files or unlimited JPEG files), self-timer [10/2secs selectable]	Single and continuous. Approx 1.1fps maximum in continuous
LCD	Fixed 3in TFT with 460,000 dots	2.8in LCD with approx 461,000 dots (153,600 pixels)
Viewfinder type	No, optional EVF with 202,000 dots	Optical with zoom
Focusing modes	Manual, single shot AF, continuous AF	Manual, single AF, continuous AF, face detection
AF points	23 automatically selectable points, single vari-zone selection	9 points, selected manually or automatically
Dof preview	Yes	No
PC socket	No	No
Built-in flash	Yes, GN 6m @ ISO 100	Yes
Cable release	No, optional remote release	No, optional remote release
Memory card	SD/SDHC	SecureDigital/MMC and SDHC
Power	Rechargeable Li-Ion battery (supplied)	Rechargeable Li-Ion battery NB-7L
Connectivity	USB 2.0 Hi-Speed/HDMI	USB
Weight	285g (without battery or card/s)	355g (without battery or card)
Dimensions	119x71x36.3mm	112.1x76.2x48.3mm



options cover the expected settings, such as Standard and Vibrant, as well as some more specific ones, such as Positive Film, Light and Dark Skin tones, and the ability to enhance certain colours within a scene. As with previous Panasonic models, the GF1's colour options come by way of Film Modes, such as Nostalgic, Dynamic and a number of Black & White settings. It's also possible to create your own settings by defining your own saturation, contrast, sharpness and noise-reduction parameters.

Both cameras record video footage, although the GF1's functionality extends the furthest. Unlike the G11, it can record AVCHD Lite High Definition footage at 1280x720p, at a rate of 30fps. Through a menu tab dedicated solely to the camera's movie functionality, it is possible to set autofocus to adjust continuously during recording, in addition to selecting a metering pattern on which to base exposure, and even the intensity of the wind-cut filter. The G11's video functionality is a little more rudimentary, in that autofocus isn't supported while recording and only VGA resolution (640x480) is possible, again at 30fps. There's no provision for the use of an external microphone on either camera, meaning audio is limited to mono recording.

System support

As an interchangeable-lens-type camera, the GF1 features a Supersonic Wave Filter to help keep the sensor free from dust. Its Micro Four Thirds mount accepts any of the eight optics currently available for the system, as well as standard Four Thirds and Leica M lenses via dedicated adapters. While there's no image-stabilisation system within the body of the GF1, the technology is incorporated in most compatible optics, including the Lumix G Vario 14-45mm f/3.5-5.6 Asph

lens, which is supplied as a kit option.

The eight optics specifically designed for the Micro Four Thirds system retail at £230-£900, and cover the entire focal range of 7-200mm, which equates to 14-400mm when used in front of a full-frame sensor. Together with Olympus, Panasonic has done well to introduce a variety of lenses in just over a year, including a couple of pancake lenses and one specifically designed for video capture. Macro users only have one prime option, the Leica DG Macro-Elmarit 45mm f/2.8 Asph Mega OIS, which retails at around £590.

The G11 has a fixed lens, with a 28-140mm equivalent focal range and a respective aperture of f/2.8-4.5. Its construction features a double-sided aspherical element, and also an image-stabilisation system for the prevention of image blur, which works by shifting the relevant lens group inside the objective. Despite its fixed lens, it is possible to mount the G11 with the TC-DC58D telephoto conversion lens, which adjusts the effective focal range to 39.2-196mm. This requires a separate adapter, bringing the total expense for the two to around £150.

The G11's hotshoe will also accept flashguns from Canon's Speedlite range, including the most recent Speedlite 270EX model. Being the smallest in the range, this is perhaps the G11's ideal match, and it retails at around £130. The GF1, meanwhile, can also be paired with external flashguns via its hotshoe, such as the DMW-FL220E, which has been designed with Panasonic's LX and G series of cameras in mind. Again, this retails at around £130, although other Four Thirds flashguns may also be used if more power is required.

Viewfinder and LCD

Unlike the G11, the GF1 doesn't have a viewfinder built into its body, but Panasonic did release a compatible





The G11 image was interpolated to the same dimensions as the GF1 image and sharpened. While the change in size is small, this process cannot make up for the extra detail initially recorded by the GF1, as the above images demonstrate

electronic viewfinder at the same time as the camera. The DMW-LVF1 retails at around £180 and offers a 100% field of view, though sadly not with the same 1.44 million dots as the electronic viewfinders found on Panasonic's G1 and GH1 models. Instead, it offers a 202,000-dot resolution and pivots upwards through a 90° angle, and as it requires less power than the GF1's LCD screen it allows the camera's battery to last a little longer.

Interestingly, while the GF1 is Panasonic's first G-series camera not

to offer an articulated LCD screen, Canon has included one on the G11 for the first time since the PowerShot G6 was released in 2004. The G11's screen may be pulled away from its body by 180°, and pivoted around a horizontal axis to face either the user or the subject. This is ideal when shooting at an awkward angle, and it makes light work of self and group portraits. The G11's LCD screen measures 2.8in, while the GF1's is larger at 3in, though resolution is comparable between the two at around 460,000 dots. This figure

may not be quite as high as on many recent DSLRs, but next to the more standard 230,000-dot resolution of the average compact camera the difference is clear.

Design

Both cameras are designed to be highly functional while still portable, and although the GF1 boasts the noticeably thinner body of the two, the fact that the G11's lens retracts into its own gives it a considerable advantage. Only with lenses such as the Panasonic Lumix G 20mm f/1.7 may the GF1 be

realistically carried around in a large coat pocket. It is, of course, possible to carry the GF1 in one pocket and a slightly larger lens in another – the Panasonic Lumix G Vario 14–45mm f/3.5–5.6 Asph OIS kit lens, for example – although this isn't ideal for spontaneous shooting. With the G11, all of this is, of course, much easier; I did manage to squeeze it inside a baggy jeans pocket, though it wasn't a look I'd consider flattering.

Aside from the articulated LCD screen, the basic design of the G11 adheres to the template set by its most recent predecessors. The top plate offers a dial each for shooting modes, sensitivity and exposure compensation, in addition to a rocker around the shutter release button to activate the camera's zoom. The rear, meanwhile, sports a small dial that may be pressed and rotated to navigate the menu's options and settings, which include key exposure options such as aperture and shutter speed.

The GF1's controls are more button-orientated, with just a single mode dial for accessing the various exposure options and a more traditional command dial similar to that found on a DSLR. Many functions can either be changed via dedicated buttons or through the Q menu system, which rounds up 15 key settings such as sensitivity and exposure compensation. The body itself shows the strong influence of Panasonic's own Lumix DMC-LX3 model, albeit with a slightly larger frame and a more reassuring build quality.

In use

Having bothered a couple of squirrels in London's Regent's Park, I used each camera in turn to see which would enable the easiest capture when faced with a moving subject. With the G11 I was able to get down low to ground level and still see what I was doing with the help



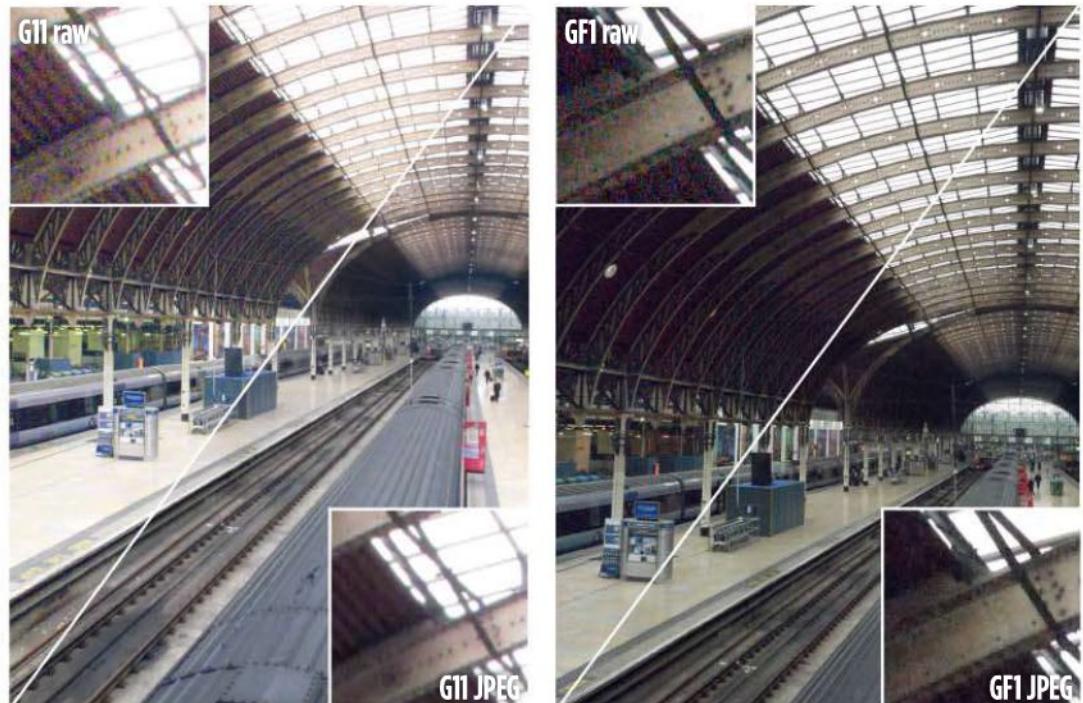
The GF1's larger sensor allows for greater depth of field control. There's a better contrast between the foreground and background with this scene, simply because the GF1's background is thrown further out of focus



of the articulated LCD screen, although the screen itself needed to be held in position as it tended to swing abruptly one way or the other when simply pulled away from its body (particularly when shooting in a portrait orientation). The quiet tick of the camera capturing the shot was also a great advantage here, as the louder shutter of the GF1 tended to scare the squirrels away if they got too close.

Once they got further away, however, the ability to zoom quickly from one focal extreme to the other was something I only found practical with the GF1. Moving electronically at a set pace, the G11's zoom takes far longer to travel from its wide to its telephoto end, by which point my squirrels had already navigated their way up and around a tree out of sight. The superb performance of the GF1's continuous tracking system also meant that as long as I had time to lock focus, it was maintained as my subjects darted around the scene. At times, while the camera found what it was focusing on quickly, it took a while to then bring it into focus, but when it did it continued tracking right up to the edge of the frame.

Something else that helped was the immediate accessibility of the GF1's focusing options. The left menu pad button brings up four separate options – face detection, single-area, continuous focus and 23-area – and when any needed to be activated quickly they could be. Although accessing these options on the G11 isn't entirely difficult, I didn't find its



own focusing system as capable as that of the GF1. As the frame doesn't move with the subject when tracking, it also makes it harder to see whether the camera is keeping its eye on the subject as it continues to focus.

Something I remember finding useful from previous G-series compact cameras is the built-in mechanical ND filter, which reduces the exposure by three stops. Its convenience meant I was more likely to use it spontaneously, whenever I felt it might aid a shot. It allowed me, for example, to achieve a second

long exposure when shooting a rock formation surrounded by flowing water in Regent's Park. It was a cloudy but relatively bright mid-morning, although with any other compact camera I would have potentially walked past this scene, knowing the conditions wouldn't have allowed me to achieve an exposure of this length.

Its inclusion is fortunate, as the G11's lens may only be stopped down to a minimum aperture of f/8 at any focal length, due to the size of its sensor and the effects of diffraction past this point. As the camera has a far smaller sensor than that of the GF1, the issue here doesn't regard depth of field so much as being able to achieve different aperture and shutter speed combinations.

Furthermore, at the wide end of its lens, the G11 is limited by a maximum aperture of f/2.8, which, while perfectly respectable, is not something the user has any option of extending. The GF1's nature as an interchangeable-lens system means it can work with a number of lenses with various maximum apertures, increasing its usability in low light. Currently, the largest maximum aperture that can be found on a dedicated Micro Four Thirds lens is on the Lumix G Vario 20mm f/1.7 optic. In any case, both cameras match each other when working through the aperture range, in that each can move finely in 1/3-stop increments.

With the GF1 offering the larger sensor of the two, the benefits of depth of field control can also be realised, both in still and moving capture. The high-resolution LCD allows you to see the composition clearly, and means you can quickly

At ISO 3200, JPEGs from the GF1 exhibit more noise than those from the G11, but the G11's JPEGs are far softer due to heavy noise reduction that is applied in-camera

work out which parts of your images are in focus and whether you need to adjust the aperture accordingly. Conversely, the smaller sensor of the G11 limits the degree to which it may achieve the same, although during standard movie capture, where selective focus is not necessary, its more expansive depth of field is beneficial to keeping the entire scene focused.

Considering that Canon's Speedlite flashguns were designed to sit on EOS bodies, it's no surprise that many unbalance the G11. I did find, however, that holding and controlling the Speedlite 580EX flash with my left hand and the camera in my right was a perfectly comfortable way of working. It was only when needing to adjust the LCD screen that it felt a little awkward to use. I imagine Canon users who already own an external flash unit would be tempted by the prospect of a smaller, more portable camera with which it would be compatible, particularly if going on holiday and not wishing to take a DSLR with additional lenses.

I found the sensitivity and exposure compensation dials on the G11's top-plate conveniently placed, particularly the latter given the camera's tendency to lose highlight detail. In this respect, the G11's design works better for the enthusiasts who may need to change such details quickly. This isn't exactly difficult on the GF1, although each requires you to use the LCD screen



The G11 has a tendency to produce relatively bright images, which can appear more pleasing but at the expense of highlight detail

in some way rather than intuitively turning a dial.

I did, however, find certain aspects of the G11's operation a little fiddly, partly due to the design of its body. The control dial is a little thin and lacks sufficient distinction between its surroundings, such as the thick frame of the LCD screen. Using gloves, I didn't have too much trouble with the top-plate dials, but trying to operate the control dial was far more difficult. As most of the GF1's control lies in simple button presses, it is the easier camera of the two to operate using gloves, although some of the smaller buttons can also be fiddly.

Sadly, I didn't get a chance to try Canon's TC-DC58D teleconverter during my time with the G11, although I did get to use Panasonic's DMW-LVF1 electronic viewfinder. It provides a smooth and relatively natural feel for the scene (despite its resolution being far away from the electronic viewfinders of the G1 and GH1) and comfortably fills the frame with both a bright image and exposure information. As is perhaps expected, the feed becomes noisier as lighting conditions drop, which in turn hamper its ability to display finer details, though this would still be more usable in low light than an optical viewfinder. The G11's viewfinder doesn't display any exposure information within its screen, and suffers from a little chromatic aberration around its edges. It is also partially obscured at the wide end of the focal range by the lens barrel, but after the lens has zoomed out to around 40mm this is no longer the case.

Image quality

When taken at optimum settings, images from both cameras are of a high standard. With an extra two million pixels on its sensor, the GF1 does have a slight edge when it comes to resolution, while its larger photosites make it more tolerant in different shooting conditions. Scenes

with a wide dynamic range, for instance, showed the G11's images to lose highlight detail sooner than those of the GF1, although this is also partly due to the slightly brighter exposures of the G11. The GF1 produces comparatively darker images straight out of the camera, but because of this they display a better balance of highlight and shadow areas.

Both cameras exhibit a liberal helping of noise at their highest sensitivity settings, although the GF1 benefits from more gentle noise reduction being applied to its JPEGs. Together with its slight resolution advantage, this results in its JPEG files having more detail, even if a little luminance noise remains.

The white balance of both systems is generally accurate, although there are differences. In daylight, I found the GF1 typically leans towards more of a magenta bias, with images from the G11 a little more yellow/green. Because of this, the G11 has a tendency to make blue skies a little too cyan.

Even though the G11's lens suffers from a little chromatic aberration, edge and corner sharpness are excellently maintained when the lens is stopped down. As we may expect from a prime lens, chromatic aberration is controlled very well with the Lumix G 20mm f/1.7 Asph optic, and is minimal with the Lumix G 14-45mm f/3.5-5.6 kit lens, too.

Value

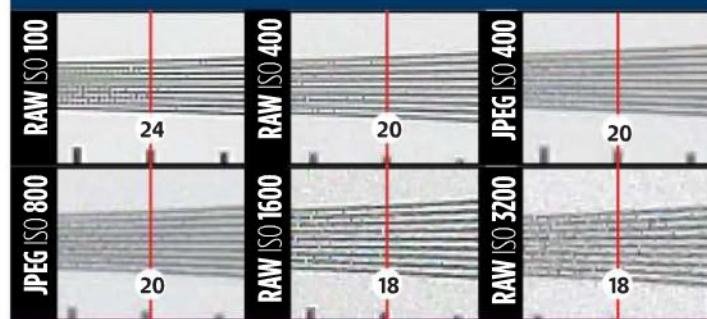
The G11 has already climbed down from its £569 asking price to around £460, while the GF1 is a little dearer with a street price of around £585. As the GF1 may be used with a variety of lenses, it is perhaps easier to view it as the better investment of the two. However, Canon is currently running a cashback promotion for many of the G11's accessories, such as the TC-DC58D teleconverter lens and Speedlite flashguns.



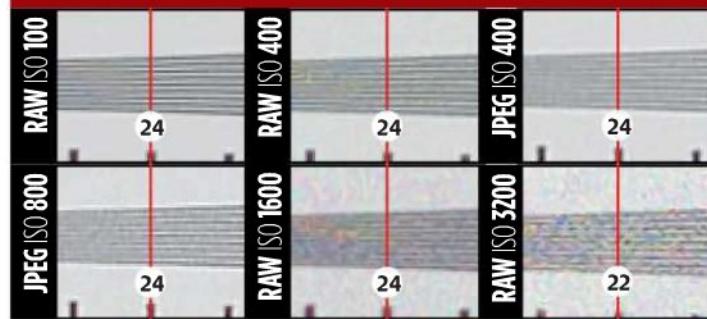
This image was taken on the PowerShot G11 using a Speedlite 580EX in the hotshoe for extra illumination

Resolution

Canon PowerShot G11



Panasonic Lumix DMC-GF1



These images show 72ppi (100% on a computer screen) sections of a resolution chart, captured using matching 105mm macro lenses. We show the section of the chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.

Conclusion

WE enjoyed using both the GF1 and G11, although in many ways they are quite different. The G11 is Canon's most advanced PowerShot camera to date, and holds a number of advantages over the GF1, such as the vari-angle screen, its lower price and the fact that there will be certain situations where it will be the only practical choice out of the two. However, with only a few key differences between its feature set and that of its predecessor, the extra resolution and lower price of the G10 may prove more tempting for some.

The G11 is less suited to fast-moving action than the GF1, but at lower sensitivity settings it can certainly produce excellent, clean and detailed images. Even so, the GF1 may be used like a DSLR in a wider variety of situations, and its results are more comparable than those from the G11. Considering that the same 12.1MP sensor is shared by both Micro Four Thirds cameras and Four Thirds DSLRs, this shouldn't come as a surprise.

Perhaps the main consideration for the potential purchaser of either model is whether they simply want a camera,

or the opportunity to tap into a more extensive system. Of course, the Micro Four Thirds system is far from plentiful in its current options, but even with the handful currently available they stack up in its favour. This appeal is only heightened by the number of adapters already available for mounting optics from a variety of other systems, so it's ideal for anyone with an assortment of venerable optics they wish to bring back to life.

In any case, Panasonic and Olympus deserve high praise for what they have achieved with the Micro Four Thirds system. The issues associated with small, densely packed sensors have always been a limiting factor with compact cameras, and so a format that can more or less produce a similarly sized camera with a larger sensor and the benefit of interchangeable lenses is certain to arouse interest. There is an irony to this; by adapting the same Four Thirds format that has long been derided for producing comparatively noisy images in DSLRs, the two companies have presented arguably the most attractive proposition for a different market.

Let the AP team answer your photographic queries

A & Q

Battery for OM-1

John Hall asks **I have just bought an Olympus OM-1 from eBay. Could you tell me where I can buy a compatible battery? I understand that the specific type is difficult to find.**

Matt Golowczynski replies The Olympus OM-1 was designed to accept a 1.35V mercury battery, which it requires to operate the camera's TTL metering system. Since the camera was introduced mercury batteries have been banned for environmental reasons, but there are a number of alternatives you could use. The alkaline LR9 is a popular and inexpensive choice, although the stability of its voltage is likely to have an adverse affect on your camera's exposure meter. The silver-oxide S625PX cell is also commonly used, although as with the LR9, it has a slightly higher voltage of around 1.5V, which again would affect your camera's exposure meter.

One option is to adjust your camera settings accordingly, although you may find constantly having to do this inconvenient. Another option is to invest in an MR9 adapter, which will reduce the



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voltage of the LR9 down to 1.35V. The Small Battery Company sells the adapter with a cell included for £27.50, including p&p, and while this is the more expensive option you would only need to buy the adapter once. Alternatively, the zinc-air WeinCell MRB625 has the same 1.35V as the original mercury cell and will last the longest out of the three. The same company retails a single cell at £5.50. For more information visit www.smallbattery.company.org.uk.

Standard focusing

Clive Tully asks **I notice that most of Canon's EF and EF-S lenses contain Ultrasonic Motors (USM). If they all use the same technology, am I right in thinking there should be a standard focusing performance across all these lenses? Assuming I am using two lenses at the same settings, why should one lens take longer to focus than the other?**

Matt Golowczynski replies Even if you are using the same settings with two different lenses on which to base a comparison, there are still variables that won't have been accounted for. The physical size and weight of a lens, for example – or more specifically, the elements within it – will play a significant part in how quickly a lens can focus. As you say, most EF and EF-S lenses do feature an Ultrasonic Motor, but Canon uses three different types and claims to tailor each to the particular lens in which it features. The ring-type Ultrasonic Motor was launched in 1987 (the same year as the EOS system) and initially was only included in more expensive optics, before reductions in manufacturing costs allowed for them to be included in cheaper lenses. It remains the most common type of motor Canon uses, although Micro USM and Micro USM II motors have been developed since and incorporated into some of Canon's other optics. These motors are smaller and physically quite different to the ring types (they don't actually 'line' the barrel), and are also cheaper to manufacture, which explains why they are used on some of Canon's less expensive lenses.



Fortunate firsts

Phil Tandy asks **I have recently obtained two copies of Amateur Photographer Volume 1, Number 1, Friday, 10 October, 1884. They are in excellent/near mint condition for their age, if indeed they are genuine. There is no evidence of copying or scanning, and the print appears clean and clear. They measure 270x205mm, weigh 24g**



FAQ

Frequently Asked Question

In digital photography, interpolation is the name given to the process of rearranging pixels within an image. It is generally used to describe the adding or subtracting of pixels to enable an enlargement or reduction in size respectively, but it also describes what a camera or piece of

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Tripod choice

Evelynlen asks I'm new to photography and want to buy a tripod. I'm on a budget, so I know I'll be limited somewhat in what I can get. I have a Nikon D5000 with its kit lens and a Tamron 70-300mm lens, so whatever I get needs to be able to support those. Any suggestions?

Fen replies The best advice I can give is to save up and buy the most expensive tripod you can afford. If you buy a cheap tripod it will not be as stable and as sturdy as a more expensive one. You'll also find that the cheaper ones break more easily. Rather than buying a series of cheap tripods, it's cheaper to buy a more expensive one in the long run.

AlexMonro replies My experience of cheap tripods is that a £25 one went all wobbly and droopy after about a month. The £75 Velbon Sherpa 600R I replaced it with is still going strong after three years. Mifuds (www.mifuds.com) and Ffordes (www.ffordes.com) are reputable second-hand dealers that have a range of used equipment in fair to excellent condition.

Gordon_McGeachie replies In my experience, expensive is not always the best choice. I bought a Sitz three-section, closed-channel tripod way back in the 1980s for £40, and it still serves me very well. Yes, it may be a little bit heavy compared to today's modern materials, but it does the job, it has never broken and it's still in its original condition.

Angela Nicholson replies Heavier metal tripods are less convenient to carry, but they are generally more stable than their lighter plastic counterparts. Many good-quality tripod legs are made from aluminium, which is fairly lightweight. Carbon fibre is lighter still, but is sufficiently strong for use in some high-quality and more expensive tripods. Most decent tripods come without a head and you need to factor this into your budget. Many landscape photographers prefer three-way pan-and-tilt tripods, while macro and still-life shooters often opt for a ball head. I recommend that you look at the tripods and heads from Manfrotto, Giottos, Velbon and Slik. You can test the strength and rigidity of an erected tripod by grasping the legs and attempting to twist or shake them. If the tripod twists very easily or vibrates following the slightest shake, forget it.

and in total are 16 pages. Do you think they are originals or copies?

Matt Golowczynski replies You'd be extremely fortunate to have an original copy of the first issue of AP, Phil. Although only so much can be

gathered from the images you sent, the likelihood is that these aren't original issues, particularly if they are in good condition. It's more likely they are reprints, which were included as supplements with the issues marking our 100th and 110th anniversaries.

software does to initially construct an image.

Most cameras employ a Bayer colour filter array in front of their sensor to capture colour information. Each photosite receives the information for one colour – either red, green or blue – which means that the values of the other colours need to be interpolated to produce a complete image. How a camera works this out is typically by using surrounding pixels in order to come up with an estimate for the unknown values. The exception to this is the Foveon technology, which is designed to capture the colour information of all three colours per pixel,

thus requiring no further interpolation.

As interpolation is used for a variety of reasons, different algorithms exist in order to suit the desired aim. Nearest-neighbour interpolation is the simplest method, using the value of the nearest pixel in order to create a new one. Bilinear interpolation uses the values of the surrounding four pixels in order to come up with an average, while bicubic interpolation uses the surrounding 16 pixels to do the same. As this latter type uses the most information to perform its calculations, it is the most effective when enlarging images. **Matt Golowczynski**

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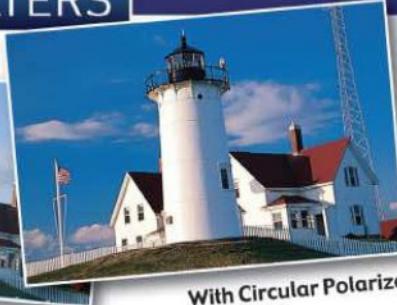
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Samsung's ST550
has a front LCD screen that takes the guesswork out of self-portraits. **Angela Nicholson** puts it to the test

Samsung ST550

SOME photographers may have dismissed the second LCD on the front of the 12.2 million-effective-pixel Samsung ST550 (and ST500) as a gimmick, but if you take a look at the snappers wandering around a tourist spot, you will soon see that Samsung has hit on something. There are a huge number of people who appear to like nothing more than taking a self-portrait. For these people, and parents of small children, the additional screen is quite a bonus. But the ST550 isn't just a one-trick pony, as it has something to offer those looking for a slim camera for general snapshot photography.

Build and handling

When you pull a camera from your pocket at a party you want it to create the right impact, and the ST550 won't let you down. It's an attractive little camera with a body that feels solid. Thanks to its touch-sensitive main LCD screen, it is made all the prettier by having just four control buttons.

While the LCD screen on the front of the ST550 is a 1.5in, 185,000-dot device, the one on the back of the camera is a 3.5in, 1,152,000-dot touch-sensitive unit. The larger screen's display is impressively clear and crisp, and the touch system is very responsive. I particularly like the option to select the focus point by touching the screen, but it is useful to have the face-detection system activated when taking portraits. When making changes to the camera settings, the options are selected as soon as your finger is removed from the screen. If you want to find out what an icon stands for, you need to keep your finger on it to reveal the description or select alternatives.

The smaller LCD screen is a little less impressive and the image can be quite hard to make out in bright light, but it provides a good enough view to compose self-portraits.



There's an impressive amount of detail in this ground-level fungi shot, which was taken using the touch screen to locate the focus point and the macro focusing mode

Data file

RRP	£299.99
Sensor	1/2.33in (approx 7.79mm diagonal) CCD with 12.2 million effective pixels
Lens	Schneider-Kreuznach 4.9-22.5mm (27-124.2mm equivalent) f/3.5-5.9
LCD	3.5in, 1,152,000-dot TFT main screen; 1.5in, 185,000-dot TFT second screen
File format	JPEG and MPEG4.AVC movies, AAC audio
AF	Multi AF, Centre AF, Face Detection AF, Smart Touch AF, Smart Face Recognition AF, One Touch Shooting
Min focus distance	Macro: 5cm-80cm (Wide), 50cm-80cm (Tele); Auto Macro: 5cm-infinity (Wide), 50cm-infinity (Tele); Super Macro: 3cm-8cm
Exposure modes	Program, Smart Auto (using 16 scene modes), Auto, Dual IS, 14 Scene options, Movie
Metering	Multi, Spot, Centre Weighted, Face Detection AE
Exposure compensation	±2EV (1/3EV steps)
Sensitivity	ISO 80-3,200 and auto
Flash modes	Auto, auto and redeye reduction, fill-in flash, slow sync, flash off, redeye fix
Video	Max 20min at 1,280x720 pixels (30/15fps), 640x480 pixels (30/15fps) or 320x240pixels (60/30/15fps)
Memory	Internal memory: about 55MB, Micro SD (up to 4GB guaranteed)
Dimensions	99.8x59.8x18.6mm
Weight	165.7g



At a glance

- 12.2-million-pixel CCD sensor
- 27-124.2mm lens
- 3.5in touch screen
- 1.5in secondary screen
- Micro SD memory card slot
- Street price around £240

reasonably accurately. Indoors, it provides a clear view and responds fairly quickly to a tap to turn it on.

Performance

This camera is designed to be easy to use with minimal input from the photographer and in most cases it succeeds in this, although its battery life is quite limited. Its metering system ensures that the main subject is correctly exposed in most situations and it has a respectable dynamic range. When in face-detection mode the ST550 quickly spots faces that enter the frame and focuses promptly. Conveniently, the camera can also be taught to recognise up to six faces to be given priority for focusing.

I also found that the auto white balance system is good at adapting to different natural lighting conditions, but it struggles under artificial light, especially fluorescent – although it is not the only camera to have problems with this.

In good light the ST550 captures plenty of detail and produces images that make acceptable A3 prints. However, complex patterns such as the weave of fabric can prove challenging in lower light or when higher sensitivity settings are used. On these occasions some details are smudged, which obviously limits the maximum print size.

Verdict

I think Samsung could have a winner on its hands with the ST550. Its smart and sleek design will attract the style conscious and it's great fun to use the secondary LCD screen. I found it made my portrait subjects make more of an effort for the camera. However, when the novelty of the screen wears off, it's good to know that the ST550 is versatile and capable of producing some very nice results in a range of conditions. **AP**



Nissin Di622 Flash

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The Nissin Di622 is a high power (GN 62m at 105mm/200 ISO) flash gun, featuring an integral slave-synchro system which provides Wireless Remote Flash (incorporating a slave sensor for Wireless slave remote when used on any of the manual power settings). It has a cool Auto Motorised Zoom Head Function, 24mm to 105mm, built-in 16mm wide angle diffuse panel and built-in catch light reflector.

The Bounce and Rotating Head, (Bounce) 90 degrees, (Right) 150 degrees, (Left) 90 degrees and Adjustable Manual Power Ratio - 6 steps, 1:1 to 1:32, make this a superbly versatile unit to complement any PRO camera bag. Two models are available; Canon E-TTL/E-TTL11 dedication or Nikon iTTL.

SRP £169.95 inc VAT



Overall score ★★★★
Digital Camera Buyer

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Pentax K-x

Based on the Pentax K-m, the latest **K-x** has inherited a number of features from the K-7 to entice the entry-level photographer. We put it to the test

Richard Sibley
Technical Writer



Features

ALTHOUGH the Pentax K-x is based on the same design as the K-m, it actually inherits a number of features from the high-end enthusiast-level K-7. These include an 11-point AF system, in-camera HDR and HD video capture.

When we reviewed the Pentax K-m in AP 6 December 2008, we awarded it a score of 75%. While this is a good score, it lost some marks because we felt its performance lagged behind that of other entry-level cameras. Hopefully, Pentax will have made improvements in these areas rather than simply adding a few new 'glamour' features to appeal to the entry-level photographer.

While the K-x looks remarkably similar to the Pentax K-m, a number of changes have taken place inside the newer model. The first, and possibly most important, is that the sensor has been upgraded from a 10.2-million-pixel CCD sensor to a 12.7-million-pixel CMOS sensor. This small increase in resolution keeps it ahead of the resolution of the Nikon D3000, Canon EOS 1000D and Olympus E-450, which all feature ten-million-pixel sensors. The switch to a CMOS sensor from CCD is presumably to allow HD video capture and Live View technology on the K-x.

Another improvement that will have an impact on photographers is the new AF system. Instead of the rather basic five-point AF system, the K-x has the same 11 points found on the K-7.

Also inherited from the K-7 is the latest Prime II image-processing engine. This should have an impact on image processing and the speed of data transfer. In turn, Pentax has been able to increase the shooting rate in the K-x to an impressive 4.7 images per second.

A number of new in-camera image effects have been added to the K-x. A selection of cross-processing filters are available, but the most notable feature is in-camera HDR image capture. This creates a single in-camera HDR image by combining three different camera exposures. It is a feature I recently looked at in detail as a *Feature in use* when I reviewed the Pentax K-7 against the Nikon D300S (AP 17 October).

So while the Pentax K-x may have inherited its camera body from the K-m, there are a number of changes

Pentax K-x
Entry-level DSLR



At a glance

- 12.4-million-pixel CMOS sensor
- HD video capture
- 4.7fps shooting rate
- Street price around £550, including 18-55mm lens

that have taken place inside the camera that should produce marked improvements in the K-x.

● ● ● ● ● ● ● ● **8/10**

Build and handling

Like the K-m, the Pentax K-x is one of the smallest and lightest DSLRs available. Despite its size, the depth of the handgrip makes it



**Amateur
Photographer
Lab test**



Data file



Pentax UK Ltd, Pentax House, Heron Drive, Langley, Slough SL3 8PN. Tel: 01753 792 731. Website: www.pentax.co.uk

RRP	£599.99 with 18-55mm lens
Sensor	12.4-million-effective-pixel CMOS sensor
Output size	4288x2428 pixels
Focal length mag	1.6x
Lens mount	Pentax KAF2
Maximum file size	Approx 12MB raw and 5MB JPEG
File format	PEF or DNG raw, JPEG, JPEG + raw simultaneously
Compression	Four-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Electronically controlled focal-plane
Shutter speeds	30-1/6000sec in 1/3, 1/2 or 1EV steps plus B
Max flash sync	1/180sec and High Speed sync with compatible Pentax flashguns
ISO	ISO 100-12,800 in 1, 1/2 or 1/3EV steps
Exposure modes	PASM, sensitivity priority, picture mode and scene modes
Metering system	16-segment metering, evaluated, centreweighted, spot
Exposure comp	±3EV in 1/3 or 1/2EV steps
Exposure bracketing	±1.5EV over 3 exposures in 0.5EV steps or ±1EV over 3 exposures in 0.3EV steps
White balance	Auto, eight presets, plus custom settings and WB fine adjustment
WB bracket	No
Drive mode	Single, continuous Hi/Lo, self-timer (10/2secs selectable) mirror lock-up. Up to 4.7fps for 17 frames (JPEG) or 5 frames (raw)
LCD	2.7in TFT with 230,000 dots
Viewfinder type	Fixed, moulded penta mirror
Field of view	Approx 96%
Dioptr adjustment	-2.5 to +1.5 dioptre
Focusing modes	AF.A (auto), AF.S (single), AF.C (continuous), manual
AF points	11 points (9 cross type) AF with wide or centre spot mode
Focusing screen	Natural Bright Matte II
Dof preview	Yes, optical and digital
PC socket	No
Built-in flash	Yes
Cable release	No, optional remote release
Memory card	SD or SDHC
Power	Four AA batteries (lithium, alkaline or rechargeable)
Connectivity	USB 2.0 Hi-Speed
Weight	515g (without battery or card/s)
Dimensions	122.5x91.5x67.5mm

Focal points

Lens compatibility

The Pentax K-x is compatible with Pentax K-mount lenses, although you will have to manually focus and use the camera in manual or aperture priority metering modes.

Software

To help you get the most from your images, the K-x comes with Pentax's Digital Camera Utility 4 image-editing software.

DNG and PEF

As well as being able to save images in Pentax's PEF raw file format, images can be saved as Adobe DNG files. This universal format is compatible with a number of software packages, without the need for software updates.

comfortable to hold. It is also possible to use the camera single-handed and still change the shutter speed and aperture settings.

The rear of the K-x has the usual selection of shortcut buttons to alter the most regularly used settings. In addition, there is a green function button to which the user can assign one of the features they use the most.

Pressing the Info button shows an extended shooting menu on the rear screen, which changes other features such as the picture mode, image file format, metering, AF modes and the HDR shooting feature.

Using the camera's more in-depth menus is also straightforward, with most features appropriately named and easy to find. There are 22 different items in the custom menu. These can adjust a host of settings, ranging from the order of the auto bracketing to activating the expanded ISO sensitivity settings.

Although there are a huge number of settings, there is also a range of automated scene modes to help those learning photography to get good results.

Apart from the addition of a dedicated Live View button and the opportunities that Live View offers, the Pentax K-x handles in a similar way to the K-m.

● ● ● ● ● ● ● ● **8/10**



White balance and colour

When used in a variety of lighting conditions, I found that the Pentax K-x performed extremely well in AWB mode and in its default WB settings. There are also a large number of colour options and effects. These include the usual standard presets, such as landscape, portrait, vibrant and black & white, and each of these can be tweaked to the photographer's taste. However, these settings are only part of the story.

There are seven filter effects, ranging from Toy Camera to a Fisheye effect, and a custom filter that allows you to create your own look. The effects are applied immediately after the image has been taken and they take a few seconds to process, so using the filters can slow down the camera's shooting rate significantly. A better option is to apply the filters by editing the image in-camera later.

However, the fun doesn't stop there. Among the new features of the K-x is the Cross Processing-style option. This applies one of four randomly selected cross-processing effects to an image. While it is intriguing to see which random effect will be applied, it can be frustrating if you don't get the effect you like. This is compounded by the fact that in the pre-production model I had previously used, you could choose which style to apply.

With the K-x also including in-camera HDR creation from three individual exposures, there is a huge amount of creativity possible in-camera.

● ● ● ● ● ● ● ● **8/10**

Metering

The metering system of the Pentax K-x is the same 16-segment system found in the Pentax K-m and the K20D, but is not as advanced as the 77-segment system of the K-7.

The K-x's evaluative metering produces good results in most situations. Like all such systems, there are times when a bright sky or very dark foreground can fool the camera. In such cases, I found that using the AE-L button and spot metering mode helped to get more accurate results.

Like other Pentax DSLR cameras I have tested, I found that the K-x had a tendency to underexpose slightly. Switching to spot metering mode and taking an image of a grey card confirmed this. The measured value of the midtone was around 118 rather than 128. This was easily resolved by setting the EV compensation to +0.3EV

● ● ● ● ● ● ● ● **7/10**

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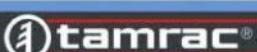
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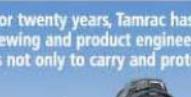
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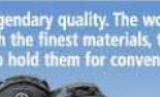
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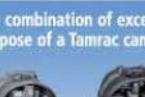
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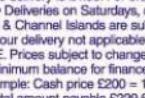
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D2HS body scruffy	£499	100 F3.5/4.5	£99	RZ70 Pro II inc 110	£799	FE2 body	£69	FE body	£79	FE body	£79	FE body	£79	
D2H body scruffy	£399	100 F3.5/4.5	£99	RZ70 Pro II inc 110	£799	FE2 body	£69	FE body	£79	FE body	£79	FE body	£79	
D200 body	£479	100 F3.5/4.5	£99	RZ70 Pro II inc 110	£799	FE2 body	£69	FE body	£79	FE body	£79	FE body	£79	
D80 body	£399	100 F3.5/4.5	£99	RZ70 Pro II inc 110	£799	FE2 body	£69	FE body	£79	FE body	£79	FE body	£79	
D70s body	£269	100 F3.5/4.5	£99	RZ70 Pro II inc 110	£799	FE2 body	£69	FE body	£79	FE body	£79	FE body	£79	
D50 body	£199	100 F3.5/4.5	£99	RZ70 Pro II inc 110	£799	FE2 body	£69	FE body	£79	FE body	£79	FE body	£79	
D40 body	£179	100 F3.5/4.5	£99	RZ70 Pro II inc 110	£799	FE2 body	£69	FE body	£79	FE body	£79	FE body	£79	
MB-200 (D200)	£99	100 F3.5/4.5	£99	RZ70 Pro II inc 110	£799	FE2 body	£69	FE body	£79	FE body	£79	FE body	£79	
MB-100 (D100)	£69	100 F3.5/4.5	£99	RZ70 Pro II inc 110	£799	FE2 body	£69	FE body	£79	FE body	£79	FE body	£79	
MH-21	£99	100 F3.5/4.5	£99	RZ70 Pro II inc 110	£799	FE2 body	£69	FE body	£79	FE body	£79	FE body	£79	
EH-5	£49	100 F3.5/4.5	£99	RZ70 Pro II inc 110	£799	FE2 body	£69	FE body	£79	FE body	£79	FE body	£79	
OLYMPUS		100 F3.5/4.5	£99	RZ70 Pro II inc 110	£799	FE2 body	£69	FE body	£79	FE body	£79	FE body	£79	
E3 body box M-	£749	100 F3.5/4.5	£99	RZ70 Pro II inc 110	£799	FE2 body	£69	FE body	£79	FE body	£79	FE body	£79	
E500 + 14-45	£749	100 F3.5/4.5	£99	RZ70 Pro II inc 110	£799	FE2 body	£69	FE body	£79	FE body	£79	FE body	£79	
+ 40-150 box	£299	100 F3.5/4.5	£99	RZ70 Pro II inc 110	£799	FE2 body	£69	FE body	£79	FE body	£79	FE body	£79	
PENTAX		100 F3.5/4.5	£99	RZ70 Pro II inc 110	£799	FE2 body	£69	FE body	£79	FE body	£79	FE body	£79	
1st D body	£199	100 F3.5/4.5	£99	RZ70 Pro II inc 110	£799	FE2 body	£69	FE body	£79	FE body	£79	FE body	£79	
1st DS body	£199	100 F3.5/4.5	£99	RZ70 Pro II inc 110	£799	FE2 body	£69	FE body	£79	FE body	£79	FE body	£79	
DBG-1 grip	£69	100 F3.5/4.5	£99	RZ70 Pro II inc 110	£799	FE2 body	£69	FE body	£79	FE body	£79	FE body	£79	
5x4 & 6x9 etc		100 F3.5/4.5	£99	RZ70 Pro II inc 110	£799	FE2 body	£69	FE body	£79	FE body	£79	FE body	£79	
Cambo SC 5x4	£249	100 F3.5/4.5	£99	RZ70 Pro II inc 110	£799	FE2 body	£69	FE body	£79	FE body	£79	FE body	£79	
Ebony SW45	£1249	100 F3.5/4.5	£99	RZ70 Pro II inc 110	£799	FE2 body	£69	FE body	£79	FE body	£79	FE body	£79	
Ebony 452 M- box	£299	100 F3.5/4.5	£99	RZ70 Pro II inc 110	£799	FE2 body	£69	FE body	£79	FE body	£79	FE body	£79	
Horseman 54 LX	£299	100 F3.5/4.5	£99	RZ70 Pro II inc 110	£799	FE2 body	£69	FE body	£79	FE body	£79	FE body	£79	
Toyo 54 mono G	£299	100 F3.5/4.5	£99	RZ70 Pro II inc 110	£799	FE2 body	£69	FE body	£79	FE body	£79	FE body	£79	
Wista 45DX M-	£599	100 F3.5/4.5	£99	RZ70 Pro II inc 110	£799	FE2 body	£69	FE body	£79	FE body	£79	FE body	£79	
Schneider 150 F5.6 Symer	£299	100 F3.5/4.5	£99	RZ70 Pro II inc 110	£799	FE2 body	£69	FE body	£79	FE body	£79	FE body	£79	
LAPOC MC M-	£499	100 F3.5/4.5	£99	RZ70 Pro II inc 110	£799	FE2 body	£69	FE body	£79	FE body	£79	FE body	£79	
90 F8 Super Angulon	£299	100 F3.5/4.5	£99	RZ70 Pro II inc 110	£799	FE2 body	£69	FE body	£79	FE body	£79	FE body	£79	
210 F5.6 P0 Super	£249	100 F3.5/4.5	£99	RZ70 Pro II inc 110	£799	FE2 body	£69	FE body	£79	FE body	£79	FE body	£79	
Polaroid 545 Pro	£99	100 F3.5/4.5	£99	RZ70 Pro II inc 110	£799	FE2 body	£69	FE body	£79	FE body	£79	FE body	£79	
Polaroid 545 back	£99	100 F3.5/4.5	£99	RZ70 Pro II inc 110	£799	FE2 body	£69	FE body	£79	FE body	£79	FE body	£79	
Horseman 54 F8R	£179	100 F3.5/4.5	£99	RZ70 Pro II inc 110	£799	FE2 body	£69	FE body	£79	FE body	£79	FE body	£79	
FEI Fidelity 5x4 each	£7	100 F3.5/4.5	£99	RZ70 Pro II inc 110	£799	FE2 body	£69	FE body	£79	FE body	£79	FE body	£79	
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BAGS - LOWEPRO		100 F3.5/4.5	£99	RZ70 Pro II inc 110	£799	FE2 body	£69	FE body	£79	FE body	£79	FE body	£79	
Rover Plus AW	£69	100 F3.5/4.5	£99	RZ70 Pro II inc 110	£799	FE2 body	£69	FE body	£79	FE body	£79	FE body	£79	
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Trekker AWII	£149	100 F3.5/4.5	£99	RZ70 Pro II inc 110	£799	FE2 body	£69	FE body	£79	FE body	£79	FE body	£79	
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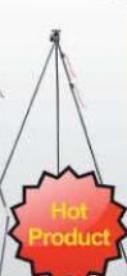
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ETRS Complete + Rotary Prism	Exc / E+ £299	80-200mm F4.5-6.3 E II	E+ £59-£69			P9 Battery Holder	E++ £129	160mm F4.8 Cf	E++ £649	M6TLL Millennium Body Only	Mint £1,750
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ETRS Complete	E+ £199	80-200mm F4.5-6.3 USM	E+ £75			TLA280 Flash	E+ / Mint- £99-£119	250mm F4 F	E+ / E++ £79-£139	M7 0.58x Black Body Only	E+ £1,599
40mm F4 E	E+ £129	85mm F2.1 USM	Mint- £899			TLA30 Flash	E+ / Mint- £45-£59	250mm F4 FE	E+ / E++ £649-£999	M7 0.72x Black Body	E+ £1,550
40mm F4 PE	E+ / New £199-£249	85mm F2.1 USM MkII	Mint- £1,399			TLA360 Flash	E+ / E+ £179-£199	250mm F5.6 C Black	E+ £249	M7 0.72x Black Body Only	E+ / E++ £1,449-£1,499
45-90mm F4.5-6 PE	E+ £549	90mm F2.8 TSE	E+ £899			W7 Winder (150MM)	E+ £49	250mm F5.6 C Chrome	As Seen / E+ £149-£299	Unused	E+ / E++ £1,550-£1,899
50mm F2.8 E	Exc £125	100mm F2 USM	E+ £279					250mm F6.8 Cf	E+ £49	M6 0.72x Titanium Body Only	Mint £1,450
50mm F2.8 PE	E+ / Mint- £199-£325	100-400mm F4.5-6.3 L USM	E+ £989-£999					350mm F5.6 C Black	E+ £49	M6TLL 0.72x Black Body Only	E+ £399
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200mm F4.5 PE	E+ / E++ £139-£199	300mm F4.1 L USM	E+ £899					500mm F8.5 C Chrome	E+ £49	MP L+Carte 0.85x Black Body Only	E+ £399-£3949
250mm F5.6 E	As Seen / E+ £129-£249	300mm F4.1 USM	E+ £749					500mm F8.5 C F	E+ £49	M6TLL 0.85x Chrome Body Only	E+ £3949
2x Converter E	Exc / E+ £79-£199	400mm F4 DO IS DOU	E+ £4,499					500mm F8.5 C Chrome	E+ £49	M7 0.72x Chrome Body Only	E+ £1,550
120 E Mag	E+ / E++ £25-£45	Leica Minilux	E+ £749					500mm F8.5 C F	E+ £49	M7 0.72x Chrome Body Only	Unused
120 E Mag	E+ / E++ £34-£59	Leica Minilux Zoom	E+ £249					500mm F8.5 C Chrome	E+ £49	M6 0.72x Chrome Body Only	Mint £1,450
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Polaroid Mag E	E+ / E++ £35-£70	Leica Minilux + Case + Hood	E+ £145					500mm F8.5 C Chrome	E+ £49	MP L+Carte 0.72x Black Paint	E+ £399
AEIII Meter Prism	E+ / E++ £17	Leica Minilux + Flash	E+ £58					500mm F8.5 C F	E+ £49	M6 0.72x Black Body Only	E+ £399
AEII Meter Prism	As Seen / E+ £59-£129	Leica Minilux + Flash	E+ £149					500mm F8.5 C Chrome	E+ £49	MP L+Carte 0.85x Black Body Only	E+ £399-£3949
Rotary Prism E	As Seen / E+ £59-£111	Leica Minilux Zoom DB	E+ £249					500mm F8.5 C F	E+ £49	M6TLL 0.85x Chrome Body Only	E+ £3949
Prism Finder	E+ £59	Leica Minilux	E+ £119					500mm F8.5 C Chrome	E+ £49	M7 0.72x Chrome Body Only	E+ £1,550
Extension Tube E14	E+ / E++ £59-£79	Leica Minilux Zoom	E+ £249					500mm F8.5 C F	E+ £49	M7 0.72x Chrome Body Only	Unused
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Speed Grip E	E+ / E++ £25-£59	Leica Minilux	E+ £119					500mm F8.5 C F	E+ £49	M6TLL 0.72x Chrome Body Only	E+ £399

Bronica GS1

GS1 Body Only	E+ / E++ £159-£179	30mm F1.4 EX DCS	Mint- £299					500mm F8.5 C F	E+ £49	M7 0.72x Chrome Body Only	E+ £1,550
65mm F4 PG	E+ £199	30-100mm F2.8 EX DCS	Mint- £799					500mm F8.5 C Chrome	E+ £49	MP L+Carte 0.72x Black Paint	E+ £399
110mm F4 PG Macro	E+ £229	30mm F1.4 EX Macro	Mint- £299					500mm F8.5 C F	E+ £49	M6 0.72x Chrome Body Only	E+ £399
150mm F4 PG	E+ £149	30-100mm F2.8 EX Macro	Mint- £799					500mm F8.5 C Chrome	E+ £49	MP L+Carte 0.85x Black Body Only	E+ £399-£3949
250mm F5.6 PG	E+ £199	30mm F1.4 EX Macro	Mint- £299					500mm F8.5 C F	E+ £49	M6TLL 0.85x Chrome Body Only	E+ £3949
AE Prism Finder G	E+ / E++ £149-£199	30mm F1.4 EX Macro	Mint- £299					500mm F8.5 C Chrome	E+ £49	M7 0.72x Chrome Body Only	E+ £1,550
GS2 220 Mag (6x4.5)	Mint- £299	30mm F1.4 EX Macro	Mint- £299					500mm F8.5 C F	E+ £49	MP L+Carte 0.72x Black Paint	E+ £399
Polaroid Mag (6x4.5)	E+ / E++ £39-£69	30mm F1.4 EX Macro	Mint- £299					500mm F8.5 C Chrome	E+ £49	M6 0.72x Chrome Body Only	E+ £399
Speed Grip G	E+ / E++ £25-£59	30mm F1.4 EX Macro	Mint- £299					500mm F8.5 C F	E+ £49	MP L+Carte 0.85x Black Body Only	E+ £399-£3949

Bronica RF645

RF645 + 65mm F4	Unused / E+ £529-£849	30mm F1.4 EX Macro	Mint- £299					500mm F8.5 C F	E+ £49	M7 0.72x Chrome Body Only	E+ £1,550
45mm F4 + Finder	Unused / £39	30mm F1.4 EX Macro	Mint- £299					500mm F8.5 C Chrome	E+ £49	MP L+Carte 0.72x Black Paint	E+ £399
RF20 Speedlight	Unused / £169	30mm F1.4 EX Macro	Mint- £299					500mm F8.5 C F	E+ £49	M6 0.72x Chrome Body Only	E+ £399
								500mm F8.5 C Chrome	E+ £49	MP L+Carte 0.85x Black Body Only	E+ £399-£3949

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Bronica SQA/Ai	E+ £119	30mm F1.4 EX Macro	Mint- £299					500mm F8.5 C Chrome	E+ £49	M7 0.72x Chrome Body Only	E+ £1,550
SOA Body Only	E+ £299	30mm F1.4 EX Macro	Mint- £299					500mm F8.5 C F	E+ £49	MP L+Carte 0.72x Black Paint	E+ £399
40mm F4 PS	E+ £229	30mm F1.4 EX Macro	Mint- £299					500mm F8.5 C Chrome	E+ £49	M6 0.72x Chrome Body Only	E+ £399
40mm F4 S	E+ £229	30mm F1.4 EX Macro	Mint- £299					500mm F8.5 C F	E+ £49	MP L+Carte 0.85x Black Body Only	E+ £399-£3949
50-100mm F4.5-6 PS	E+ £229	30mm F1.4 EX Macro	Mint- £299					500mm F8.5 C Chrome	E+ £49	M7 0.72x Chrome Body Only	E+ £1,550
50mm F3.5 PS	As Seen / E+ £129-£179	30mm F1.4 EX Macro	Mint- £299					500mm F8.5 C F	E+ £49	MP L+Carte 0.72x Black Paint	E+ £399
50mm F3.5 S	E+ / E++ £159-£249	30mm F1.4 EX Macro	Mint- £299					500mm F8.5 C Chrome	E+ £49	M6 0.72x Chrome Body Only	E+ £399
65mm F4 PS	E+ / E++ £25-£49	30mm F1.4 EX Macro	Mint- £299					500mm F8.5 C F	E+ £49	MP L+Carte 0.85x Black Body Only	E+ £399-£3949
65mm F4.5 PS	E+ / E++ £25-£49	30mm F1.4 EX Macro	Mint- £299					500mm F8.5 C Chrome	E+ £49	M7 0.72x Chrome Body Only	E+ £1,550
105mm F3.5 S	E+ / E++ £129-£179	30mm F1.4 EX Macro	Mint- £299					500mm F8.5 C F	E+ £49	MP L+Carte 0.72x Black Paint	E+ £399
110mm F4 PS Macro	E+ / E++ £25-£49	30mm F1.4 EX Macro	Mint- £299					500mm F8.5 C Chrome	E+ £49	M6 0.72x Chrome Body Only	E+ £399
135mm F4 PS	E+ / E++ £25-£49	30mm F1.4 EX Macro	Mint- £299					500mm F8.5 C F	E+ £49	MP L+Carte 0.85x Black Body Only	E+ £399-£3949
150mm F3.5 S	As Seen / E+ £99-£165	30mm F1.4 EX Macro	Mint- £299					500mm F8.5 C Chrome	E+ £49	M7 0.72x Chrome Body Only	E+ £1,550
150mm F4.5 PS	Exc / E+ £99-£199	30mm F1.4 EX Macro	Mint- £299					500mm F8.5 C F	E+ £49	MP L+Carte 0.72x Black Paint	E+ £399
SOA 120 Mag	E+ £35	30mm F1.4 EX Macro	Mint- £299					500mm F8.5 C Chrome	E+ £49	M6 0.72x Chrome Body Only	E+ £399
SOA 135N Mag	E+ £49-£79	30mm F1.4 EX Macro	Mint- £299					500mm F8.5 C F	E+ £49	MP L+Carte 0.85x Black Body Only	E+ £399-£3949
SOA 220 Mag	E+ / E++ £129-£179	30mm F1.4 EX Macro	Mint- £299					500mm F8.5 C Chrome	E+ £49	M7 0.72x Chrome Body Only	E+ £1,550
Polaroid Mag (6x4.5)	E+ / E++ £25-£49	30mm F1.4 EX Macro	Mint- £299					500mm F8.5 C F	E+ £49	MP L+Carte 0.85x Black Body Only	E+ £399-£3949
Speed Grip S	E+ / E++ £25-£49	30mm F1.4 EX Macro	Mint- £299					500mm F8.5 C Chrome	E+ £49	M7 0.72x Chrome Body Only	E+ £1,550
Autofocus S	E+ / E++ £25-£49	30mm F1.4 EX Macro	Mint- £299					500mm F8.5 C F	E+ £49	MP L+Carte 0.85x Black Body Only	E+ £399-£3949
Autofocus S	E+ / E++ £25-£49	30mm F1.4 EX Macro	Mint- £299					500mm F8.5 C Chrome	E+ £49	M7 0.72x Chrome Body Only	E+ £1,550
Autofocus S	E+ / E++ £25-£49	30mm F1.4 EX Macro	Mint- £299					500mm F8.5 C F	E+ £49	MP L+Carte 0.85x Black Body Only	E+ £399-£3949
Autofocus S	E+ / E++ £25-£49	30mm F1.4 EX Macro	Mint- £299					500mm F8.5 C Chrome	E+ £49	M7 0.72x Chrome Body Only	E+ £1,550
Autofocus S	E+ / E++ £25-£49	30mm F1.4 EX Macro	Mint- £299					500mm F8.5 C F	E+ £49	MP L+Carte 0.85x Black Body Only	E+ £399-£3949
Autofocus S	E+ / E++ £25-£49	30mm F1.4 EX Macro	Mint- £299					500mm F8.5 C Chrome	E+ £49	M7 0.72x Chrome Body Only	E+ £1,550
Autofocus S	E+ / E++ £25-£49	30mm F1.4 EX Macro	Mint- £299					500mm F8.5 C F	E+ £49	MP L+Carte 0.85x Black Body Only	E+ £399-£3949
Autofocus S	E+ / E++ £25-£49	30mm F1.4 EX Macro	Mint- £299					500mm F8.5 C Chrome	E+ £49	M7 0.72x Chrome Body Only	E+ £1,550
Autofocus S	E+ / E++ £25-£49	30mm F1.4 EX Macro	Mint- £299					500mm F8.5 C F	E+ £49	MP L+Carte 0.85x Black Body Only	E+ £399-£3949
Autofocus S	E+ / E++ £25-£49	30mm F1.4 EX Macro	Mint- £299					500mm F8.5 C Chrome	E+ £49	M7 0.72x Chrome Body Only	E+ £1,550
Autofocus S	E+ / E++ £25-£49	30mm F1.4 EX Macro	Mint- £299					500mm F8.5 C F	E+ £49	MP L+Carte 0.85x Black Body Only	E+ £399-£3949
Autofocus S	E+ / E++ £25-£49	30mm F1.4 EX Macro	Mint- £299					500mm F8.5 C Chrome	E+ £49	M7 0.72x Chrome Body Only	E+ £1,550
Autofocus S	E+ / E++ £25-£49	30mm F1.4 EX Macro	Mint- £299					500mm F8.5 C F	E+ £49		

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180mm F4.5 C.As Seen / E+ £189-£189
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250mm F4.5 C.As Seen £125
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- Dual "DIGIC 4" processors for fast image processing to deliver 16.1 Megapixels images at 10fps.
- A newly developed 1.6 Megapixel CMOS sensor that's APS-H format for a 1.3x lens crop.
- A 63-zone metering system linked to the 45 AF points.
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- A 100% viewfinder with a 0.76x magnification and a 28.3 degrees angle of view.
- Full HD EOS Movie capabilities with full manual control of exposure settings and user selectable frame rates.
- A total of 62 custom functions, including new functions for microadjustments of exposure and flash exposure.
- The EOS 1D Mark IV lets you input your copyright information directly into the camera - this is then automatically saved to every image you take.
- A new WFT-E2 II Wireless File Transmitter unit is Bluetooth compatible and also allows full camera control over an HTTP connection.
- +/- 3 stops of exposure compensation in 1/3 stop or 1/2 stop increments, plus +/- 3 stops of exposure bracketing for up to seven shots.



Body £4479

FREE 580EXII

FLASH - ASK!

Canon EOS 7D

MAIN FEATURES

- 18MP APS-C CMOS sensor.
- 8fps shooting up to 126 frame bursts.
- ISO range up to 12800.
- 100% Viewfinder.
- Newly designed AF sensor with Zone and Spot AF modes featuring 19 cross type AF points.
- iFCL metering system.
- Dual "DIGIC 4" processors for outstanding colour reproduction from the high resolution CMOS sensor. DIGIC 4 also delivers 14 bit processing, excellent noise reduction, long battery life and face detection AF.
- Full HD movie, 1080 pixels at 30fps.
- Integrated Speedlite transmitter.
- 3" Clear View II LCD.
- Magnesium alloy body with environmental protection.



Body £1279

Part exchange welcome - collection of your equipment can be arranged

Nikon D3S

MAIN FEATURES



Body £3989

- ISO performance: ISO 12800 as standard, expandable to ISO equivalent of 102400 (Hi 3)
- Nikon FX-format CMOS image sensor with 12.1 effective megapixels
- Improved D-Movie function including High-Sensitivity Movie mode and flicker reduction function
- Nikon's Integrated Dust Reduction System including Image Sensor Cleaning
- Incorporates Nikon's original EXPEED digital image processing
- Active D-Lighting with bracketing for up to 5 frames
- Picture Control: Standard, Vivid, Neutral and Monochrome (Landscape and Portrait can be downloaded from Nikon website)
- Quick response with approx. 0.12 seconds start-up time and approx. 0.04 seconds shutter-release time lag
- 9-frames-per-second shooting rate in FX format, 11fps in DX crop (CIPA Guidelines)
- Nikon's original Scene Recognition System, utilizing 1,005-pixel RGB sensor, for more accurate autofocus, auto exposure, i-TTL flash control & auto white balance
- Multi-CAM 3500FX AF sensor module featuring 51 AF points
- Viewfinder with approx. 100% frame coverage and approx. 0.7x magnification in FX format
- Proven by 300,000 cycles of testing on fully assembled camera
- Intelligent power management that lets you shoot up to approx. 4,200 frames per charge (based on CIPA Standards)
- Easy-to-access Live View modes with dedicated button
- Quiet shutter release mode for non intrusive shooting
- High definition (approx. 921k-dot), 170° viewing angle, 3-in. VGA LCD monitor with tempered glass

MIFSUDS ARE
NIKON PRO
DEALERS

Nikon D300s

MAIN FEATURES



Body £1179

Nikon

MAIN FEATURES

- Rapid 7fps*1 or 8fps*2 continuous shooting (CIPA Guidelines)
- Refined D-Movie function including an external microphone input for clear stereo sound recordings
- Multi-CAM 3500DX AF sensor module featuring 51 AF points offers fast, efficient and precise autofocus coverage across the frame
- Large, bright viewfinder with approx. 100% coverage and approx. 0.94 magnification
- Nikon's original DX-format CMOS image sensor; 12.3 effective megapixels
- Nikon's original Scene Recognition System, utilizing 1,005-pixel RGB sensor, delivers more accurate autofocus, auto exposure, i-TTL flash control and auto white balance
- Dual card slots for CF/SD memory cards
- Magnesium alloy body for light weight and rugged durability
- Durable shutter unit proven by 150,000 cycles of testing on fully assembled camera
- Easy-to-access Live View modes enable ease of shooting while composing on the LCD monitor
- Quiet Shutter-release mode for nonintrusive shooting
- Active D-Lighting allows bracketing images up to five frames
- Built-in flash with 18mm lens coverage and Nikon's original i-TTL flash control that commands Advanced Wireless Lighting
- Highly efficient energy-saving design allows as many as 950 images on a single charge of the Rechargeable Li-ion Battery EN-EL3e (CIPA Standards)
- Versatile in-camera Retouch Menus enable enhancement of images without using a computer
- Compatible with HDMI (High-Definition Multimedia Interface) output

Part exchange welcome - use your equipment as deposit

WANTED

Your good quality cameras, lenses etc - commission sale - part exchange - cash. Collection can be arranged.
5x4 & 6x9, CANON, LEICA, MINOLTA, NIKON, PENTAX,
BRONICA, HASSELBLAD, MAMIYA, FUJI GS, GW, GX617

WANTED

All prices shown are correct when compiled (23rd November 2009) but subject to stock availability. Prices may change without notice. E&OE.

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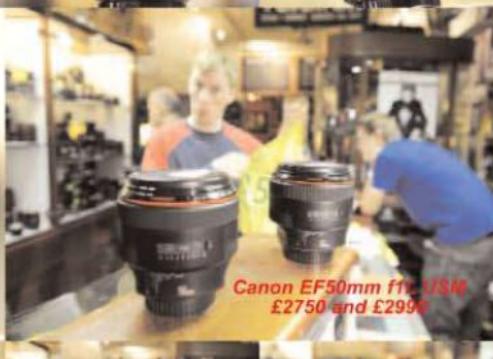


Schneider 180mm f2.8 Tele-Xenar
for 6006, 6008... Mint-.....£890



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Exc+ £1350

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35-135mm 3.5/4.5 Sigma AF	£79
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BRONICA 50mm 3300mm Lenses	£1,245-£399	APOLAR MOTOR HASSEL 500,8X0	£1,945
BRONICA 50mm 3350mm Lenses	£1,245-£399	APOLAR MOTOR HASSEL 500,8X0	£1,945
BRONICA 50mm 3400mm Lenses	£1,245-£399	APOLAR MOTOR HASSEL 500,8X0	£1,945
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BRONICA 50mm 3550mm Lenses	£1,245-£399	APOLAR MOTOR HASSEL 500,8X0	£1,945
BRONICA 50mm 3600mm Lenses	£1,245-£399	APOLAR MOTOR HASSEL 500,8X0	£1,945
BRONICA 50mm 3650mm Lenses	£1,245-£399	APOLAR MOTOR HASSEL 500,8X0	£1,945
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BRONICA 50mm 3750mm Lenses	£1,245-£399	APOLAR MOTOR HASSEL 500,8X0	£1,945
BRONICA 50mm 3800mm Lenses	£1,245-£399	APOLAR MOTOR HASSEL 500,8X0	£1,945
BRONICA 50mm 3850mm Lenses	£1,245-£399	APOLAR MOTOR HASSEL 500,8X0	£1,945
BRONICA 50mm 3900mm Lenses	£1,245-£399	APOLAR MOTOR HASSEL 500,8X0	£1,945
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Annabel Williams is frequently acknowledged as one of the most outstanding social photographers of this decade. She has been fundamental in the changing face of lifestyle photography today.

Her energy for photography is boundless, both inspiring her clients and enlightening and enriching all of those who hear her speak.

Annabel is often asked, 'What makes a great portrait photographer?' During this seminar she will give you an insight into her photographic approach, which she describes as being '90% psychology and 10% technique'; while Catherine Connor, her business partner, will explore how to develop your photographic business stand in an ever-competitive marketplace.

These exclusive seminars for up to 90 people are held at the 'home' of AP and WDC in the



Blue Fin Building, rising above the impressive Tate Modern and City of London skyline.

Tickets are sold on a first-come, first-served basis at £29 per head to include the presentation from Annabel and Catherine, followed by a Q&A session. Tea and coffee will be served afterwards, and you will have the opportunity to 'touch and try' Canon products with the Canon team, and to meet AP and WDC editorial staff. You will be able to purchase a signed book from Annabel, and every delegate will also be given a goody bag and a hints and tips sheet to take home.

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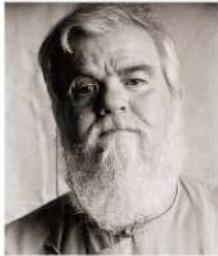
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... ON WHY WE ALL YEARN FOR THOSE BETTER TIMES OF YESTERYEAR



ROGER HICKS is a much-published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife, Frances Schultz. Roger started photography as a teenager in the 1960s and worked professionally in a London advertising studio in the mid-1970s. He has been a freelance photographer/writer since 1981, contributing to many photography magazines, including 'Shutterbug' in America. Visit his website at www.rogerandfrances.com.

NOSTALGIA isn't what it was, we all know that, but what is strange is its rate of acceleration, or perhaps, the way nostalgia varies with age. There are, it seems, at least four varieties of nostalgia. The first is for a Golden Age, far removed from living memory, an age in which everyone was honest, everyone worked hard, and government was fair and just. The ancient Romans were particularly fond of this fantasy, which they placed in their own remote past, but it remains popular today. Inconveniences such as infant mortality, constant warfare, the lack of anything resembling a police force and the worst excesses of privilege are all forgotten or ignored. This form of nostalgia normally has little to do with photography, unless you photograph re-enactors, and as much as I love re-enactors, there are many historical facts they perform miss out. When did you last see these weekend warriors conduct a proper massacre of women and children?

The second is for a better version of our own time, before the degenerations of the present day had set in – not vastly better, but detectably so. People were not uniformly honest, but they were more honest than today. To be sure, not everyone worked hard, but there were fewer of the work-shy, fewer scroungers. And while government was not always fair and just, it was better than the present lot.

Extraordinarily, many photographers fall for this, in a specifically photographic context. Some go as far as to denigrate every technical advance made in the past few decades. The cameras of, say, the 1950s were better made than those of the present, there was no planned obsolescence, the films of that era gave better tonality and the lens designs have never been surpassed. Of course, in the 1950s they point out that these modern miniatures could never give the quality of an enlargement from a glass quarter-plate, let alone a contact print from a full-size negative, and that an elderly Sanderson was better than a new-fangled Leica M3.

But sticking with the specifically photographic context, it is hard to defend this viewpoint. The point, after all, is that although you can't get Ilford FP3 plates any more, you can get (sharper, finer-grained, less fragile) FP4 Plus cut-film, and it is not beyond the wit of man to devise ways of exposing this in an old Sanderson, using (if you wish) a Zeiss Tessar from the 1920s. But you can also get a Leica M8.2 and a 24mm f/1.4 Summilux if you want to do digital street photography, or an MP and a 35mm f/1.4 if you prefer to stick with film.

For that matter, no one who has had to produce illustrations with their camera would ever want to go back to film. Digital wins hands down for pack shots; step-by-steps; and all the mundane work of photography, where quality is subordinate to content and the pictures are only going to be run at a quarter of a page at best.

Let's not forget, too, that despite the manifest and manifold disadvantages of consumer capitalism, far more people can afford far more (and far better) cameras

than they could 50 years ago. Sure, environmental concerns and rising living standards in poor countries will set limits to consumer capitalism, but it's not all been unmitigated bad news.

The third version of nostalgia is the one that inspired me to start writing this column. I call it 'nostalgia for yesterday'. It happens when people confuse normal month-to-month or even year-to-year variations with eternal changes. There are even people arguing about which Apple Mac keyboard was the best ever, and bemoaning the fact that they'll never make 'em like that again. Maybe they won't, but it's at least equally likely that they'll make something better, sooner or later.

The only drawback to introducing good, new products is that they have to compete with cheap, new products. 'Good' and 'cheap' aren't always compatible, and people who could afford to buy something of even middling quality may hesitate, because it costs twice as much as the cheapest, nastiest version, so the cheapest, nastiest version sets the market expectation. It doesn't matter if it breaks after 20 minutes: there are always those who miss the point that it is impossible to build anything down to that price, as evidenced by the immediate failure of the product. We don't see this much in photography, but as evidenced by mass-market electronics, it's a risk we run. And this is the fourth version: nostalgia for today... **AP**

GG No one who has had to produce illustrations with their camera would ever want to go back to film. Digital wins hands down... **GG**

amateur photographer

Editorial

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU
Telephone 0203 148 4138 Fax 0203 148 8130

Email amateurphotographer@ipcmedia.com

Subscriptions

Telephone 0845 676 7778

Advertising

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Telephone: 0203 148 2517
Email lee_morris@ipcmedia.com
Classified telephone 0203 148 2929. Fax: 0203 148 8158
Display telephone 0203 148 2517. Fax: 0203 148 8158
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Publishing Director	Alex Robb alex_robb@ipcmedia.com
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